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ETCHINGS AND ENGRAVINGS,

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CONTAINING

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MOST RENOWNED

Ancient and Modern Artists.

AMONG THE FORMER WILL BE FOUND

SOME EXQUISITE NIELLI AND BRILLIANT EXAMPLES
BY

ALBERT DURER, THE VISSCHERS, SUYDERHOEF, BERGHEM,
AND

REMBRANDT,

INCLUDING THE CELEBRATED IMPRESSION OF HIS

HUNDRED GUILDER PIECE, IN THE FIRST STATE,

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OTHER ENGRAVERS, ESPECIALLY WILLE,

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BY

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AND THE MOST COMPLETE COLLECTION THAT HAS EVER BEEN FORMED
OF THE

WORKS OF WOOLLETT,

IN A GREAT VARIETY OF STATES.

THE ENGRAVINGS ARE GENERALLY IN THE EARLIEST PROOF
STATES, AND ARE IN MOST ADMIRABLE CONDITION.

WHICH WILL BE SOLD BY AUCTION,

(BY ORDER OF THE EXECUTORS)

BY MESSRS.

SOTHEY, WILKINSON & HODGE,

Auctioneers of Literary Property & Works illustrative of the fine Arts.

AT THEIR HOUSE, No. 13, WELLINGTON STREET, STRAND, W.C.

On MONDAY, the 18th of MAY, 1868, and Four following Days,

AT ONE O'CLOCK PRECISELY.

MAY BE VIEWED TWO DAYS PRIOR, AND CATALOGUES HAD.

CONDITIONS OF SALE.

- I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the seller cannot decide such dispute.
- II. No person to advance less than 1s.; above Five Pounds, 2s. 6d. and so on in proportion.
- III. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, if required, in part of payment of the Purchase-money; in default of which, the Lot or Lots purchased to be immediately put up again and re-sold.
- IV. The Sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.
- V. The Lots to be taken away at the Buyer's expence, immediately after the conclusion of the Sale; in default of which, Messrs. SOTHEY, WILKINSON, and HODGE will not hold themselves responsible if lost, stolen, damaged or otherwise destroyed, but they will be left at the sole risk of the Purchaser. If at the expiration of Two DAYS after the conclusion of the Sale, the Lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expence, the same as if re-sold, will be added to the amount at which they were bought, Messrs. SOTHEY, WILKINSON, and HODGE will have the option of re-selling the Lots uncleared either by public or private sale, without any notice being given to the defaulter.
- VI. Upon failure of complying with the above conditions, the money required or deposited in part of payment shall be forfeited; and *if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulter at this sale.*

Gentlemen who cannot attend the Sale, may have their Commissions faithfully executed by their humble Servants,

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<i>Vienna</i>	ARTARIA ET C ^{IE} .
——	A. PONSONYI.

CATALOGUE
OF
THE COLLECTION
OF
ETCHINGS AND ENGRAVINGS,

FORMED BY THE LATE
C. J. PALMER, ESQ.

FIRST DAY'S SALE.

ANDERLONI (FAUSTINO).

LOT

- 1 THE VIRGIN PRAYING, after GUIDO,
artist's proof, on india paper, before letters

1 Nosed

ANDERLONI (PIETRO).

- 2 THE JUDGMENT OF SOLOMON, after RAFFAELLE,
artist's proof, with his signature, before the border
- 3 THE HOLY FAMILY, after RAFFAELLE,
artist's proof, with the remark

1 Gladwe

1

ANDERLONI AND GARAVAGLIA.

- 4 THE ASSUMPTION OF THE VIRGIN, after GUIDO,
artist's proof before all letters

1 Col

BAHMANN (FERDINAND).

- 16 5 St. John the Evangelist, after Domenichino;
proof before letters, on india paper

- 6 6 The same,
fine impression

- BALECHOU (J. J.)

- 4 5 7 STE. GENEVIEVE, after VAN LOO,
ARTIST'S PROOF, *before all letters, with the white collar;*
from the Debois Collection

BARLOW (ROBERT O.)

- 5 10 8 The Huguenot, after Millais,
proof before letters, on india paper, signed by Painter
and Engraver

BARTOLOZZI (FRANCIS).

- 1 10 9 The Circumcision, after Guercino,
proof before all letters

- 1 1 10 Silence, after A. Carracci,
very fine engraver's proof before all letters

- 10 11 Venus, Cupid and Satyr, after L. Giordano,
fine proof before letters

- 16 12 The Death of Lord Chatham, after Copley,
engraver's proof before letters

- 1 10 13 THE DIPLOMA OF THE ROYAL ACADEMY,
fine proof on two sheets

LE BAS (JACQUES PHILIPPE).

- 10 14 The Embarkation, after Berghem,
The Stag Hunt, after the same, by Aliamet,
the latter a proof

BERGHEM (NICOLAS).

- next* 15 THREE COWS REPOSING (3),
 VERY FINE, *before the name of Berghem, with large margin* 1 15 5-.
- allos* 16 THE SAME (3),
 brilliant impression with the name of Berghem, with good margin 1 6 .
- Col* 17 THE BAGPIPER (4),
 very fine impression with the name of Berghem, with good margin 1 8 10
- duplia* 18 FOUR STUDIES OF ANIMALS (13—16),
 BRILLIANT PROOFS *before names or numbers* 4 8 15-.
- Col* 19 SET OF SIX ETCHINGS OF SHEEP, called "The Woman's Book"
 (29—34),
 FIRST STATES, *pure aqua fortis, in perfect condition* 6 13 .

BERVIC (CHARLES CLEMENT).

- Revis* 20 ACHILLES AND CHIRON, after REGNAULT,
fine proof before letters 1 3 5-.
- Obach* 21 THE RAPE OF DEJANIRA, after GUIDO,
 FINE PROOF *before the alteration of the drapery near Dejanira's left foot, before letters, and the addition of Bervic as publisher* 1 11 11 .
- fu,* 22 THE SAME,
 FINE PROOF BEFORE LETTERS, *but with the above named alteration and additions* 1 7 .
- Dulos* 23 THE GROUP OF LAOCOON AND HIS SONS, *from the antique,*
 FINE PROOF, *having only the name of Bervic etched, with large margin* 1 7 7
- Lisberg* 24 Portrait of Louis XVI, whole length, after Callet,
fine proof before the letters, with Bervic's autograph signature 1 2 2

BOLSWERT (SCHELTE A).

- Radwell.* 25 Landscape, with the waggon, after Rubens,
 very fine impression, *with the address of Van den Enden* 1 6

BRIDOUX (A.)

- 10 7 26 THE MIRACULOUS CONCEPTION, after MURILLO,
ARTIST'S PROOF *on india paper, with the white lily*

1 Col

CLAESSENS (L. A.)

- 14 14 27 THE DESCENT FROM THE CROSS, after RUBENS,
artist's proof before all letters, with entire margin

1 Pro

LE COMPTE.

- 6 104 28 THE HOLY FAMILY, with St. Elizabeth, after RAFFAELLE,
artist's proof on india paper, with the remark

1 Soupe

DESNOYERS (A. B.)

- 36 7 29 LA BELLE JARDINIÈRE, after RAFFAELLE,
FINE PROOF BEFORE LETTERS, *with only the engraver's
name, and the entire margin*

1 Col

- 3 57 30 LA VIERGE A LA CHAISE, after RAFFAELLE,
BEAUTIFUL OPEN LETTER PROOF, *on india paper,*
"1^{re} *Epreuve de Choix.—B. Desnoyers.*"

1 D.

- 3 11 31 THE TRANSFIGURATION, after RAFFAELLE,
FINE OPEN LETTER PROOF *on india paper*

1 Vind

- 1 17 32 NAPOLEON LE GRAND, after GERARD,
artist's proof before the eagle

1 Giusby

DIE (THE MASTER OF THE)

- 1 17 33 Venus ordering Psyche to fetch the water from the Fountain;
the single plate (71),
proof before the verses; from Sir M. Sykes' Collection

1 Col

DOO (GEORGE T.)

- 12 34 Virgin and Child, after Raffaele,
proof before letters, on india paper

1 Holloway

- 5-12 6 35 Nature (Calmady's Children), after Sir T. Lawrence,
proof before letters, on india paper

1 Noeda

Library	36	English Girl, after Newton, The Fair Forester, after Wyatt, <i>proofs before letters, on india paper</i>	2	17
Little	37	Sterne and the Grisette, after Newton, <i>proof before letters, on india paper</i>	1	1 2
Adair	38	Innocence, after Lawrence and Wyatt, <i>proof before letters, on india paper</i>	1	1 2
Col	39	Lady Selina Meade, after Sir T. Lawrence, <i>proof before letters, on india paper</i>	1	6
Wifford	40	Miss Murray (the Girl with flowers), after Sir T. Lawrence, <i>proof before letters, on india paper</i>	1	9

DREVET (PIERRE-IMBERT).

Went	41	Portrait of Bossuet, after Rigaud, <i>brilliant impression, with large margin, before any dots after the word pinxit</i>	1	4 10
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DUPONT (H.)

	42	Charles I. in the Guard Room, after Delaroche, <i>proof before letters, on india paper</i>	1	" " "
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DURER (ALBERT).

Col	43	ADAM AND EVE (1), BRILLIANT IMPRESSION, IN PERFECT CONDITION; <i>from the Esdaile Collection</i>	1	39
Walloway	44	THE PASSION OF CHRIST (3-18), VERY FINE UNIFORM SET, <i>with slight margins</i>	16	18
Col	45	THE PRODIGAL SON (28), BRILLIANT IMPRESSION, <i>in perfect condition, with good margin; from the Mariette Collection</i>	1	10
do	46	MELANCHOLY (74), <i>beautiful silvery impression, in perfect condition, with good margin</i>	1	17

9 " 47 THE LADY AND GENTLEMAN WALKING (94),
VERY FINE IMPRESSION, *full of burr, with slight margin* 1 Col

2 17 48 ALBERT OF MAYENCE, *profile* (103),
very fine clear impression, with slight margin 1 Gladw

DUSART (CORNELIUS).

D 49 Interior of Alehouse. *Rusticus ex Animo, &c.* 1 Fwice

DYCK (SIR ANTHONY VAN).

10 12 6 50 OUR SAVIOUR CROWNED WITH THORNS,
fine impression, before the address of Bon-Enfant 1 Col

7 " 51 TITIAN AND HIS MISTRESS,
MOST BRILLIANT IMPRESSION, before the address 1 Holla

EARLOM (RICHARD).

12 12 52 THE FRUIT AND FLOWER PIECES, after VAN HUYSUM,
*MOST BRILLIANT PROOFS, in the first states, before the
mottoes under the arms, in perfect condition, with the
original margins* 2 Col

EDELINCK (GERARD).

10 " 53 THE HOLY FAMILY, after RAPHAELLE,
*BRILLIANT IMPRESSION, in the first state, before the arms of
Colbert, with large margin* 1 Migne

2 13 54 The Battle of the Standard, after L. da Vinci,
very fine impression, before the dots on the sword 1 J. B. S.

1 4 55 Alexander in the Tent of Darius, after Mignard, engraved con-
jointly with Drevet,
fine impression, with large margin 1 Gladw

FORSTER (FRANCOIS).

3 6 56 LA VIERGE AU BAS-RELIEF, after L. DA VINCI,
unfinished proof 1 Cene

- 57 The same,
in a more advanced state, nearly finished, with etching in the margin 1 11
- 58 The same,
BRILLIANT ARTIST'S PROOF, *on india paper, with the etching in the margin; short finished* 1 13 10
- 59 LA VIÈRGE À LA LEGENDE, after RAFFAELLE,
BRILLIANT PROOF *before any letters, on india paper* 1 4 6
- 60 STE. CECILIA, after *De la Roche*,
very fine proof before letters, on india paper 1 4
- 61 THE THREE GRACES, after RAFFAELLE,
BEAUTIFUL PROOF *before letters, on india paper (No. 21)* 1 7

GANDOLFI (MAURO).

- 62 ST. JEROME, after CORREGGIO,
PROOF BEFORE LETTERS, *with the lion's claw white* 1 "

GARAVAGLIA (GIOVITA).

- 63 THE MAGDALEN, after GUIDO,
artist's proof before all letters, on india paper 1 2 2

HADEN (SEYMOUR).

- 64 THE SERIES OF THIRTY ETCHINGS, *and an impression from an unpublished plate added, with letter-press. A fine selected set, on old Dutch paper; in a portfolio.* 21

HEATH (JAMES).

- 65 The Riots in Broad Street, after Wheatley,
proof before letters, on india paper; with the Etching 2 11

HENRIQUEZ.

- 66 The Satin Gown, after Terbourg,
proof before letters 1 1 13

HOGARTH (WILLIAM).

- 44 . 67 PORTRAIT OF HOGARTH PAINTING COMEDY,
*fine impression with the white mask, and with "The face
engraved by W. Hogarth"* 1 Col
- 16 . 68 The same,
*fine impression, also with the white mask, but the above
inscription is effaced* Hollow
- 111 . 69 Southwark Fair,
fine impression with large margin Krosda
- 910 . 70 THE RAKE'S PROGRESS,
*very fine first states, with large margins, No. 7 being before
"Garnish Money," on the book* 8 Col
- 610 71 THE HARLOT'S PROGRESS,
very fine first states, with large margins 1 d°
- 115 72 THE DISTRESSED POET,
first state, with Pope thrashing Curll 1 d°
- 116 73 THE ENRAGED MUSICIAN,
first state, with the horse's head white Krosda
- 55 74 THE FOUR TIMES OF THE DAY,
very fine impressions in the first states, with large margins 4 Col
- 4 . 75 STROLLING ACTRESSES IN A BARN,
*BRILLIANT UNDESCRIBED FIRST STATE, before much additional
work; before the shadows on the forehead and cheek of the
woman greasing her hair, &c.* 1 Krosda
- 5 . 76 THE SAME,
very fine impression 1 Col
- 10 . 77 MARRIAGE A-LA-MODE,
*BRILLIANT IMPRESSIONS, in the first states, before the lock
of hair on the lady's forehead in the first plate was engraved,
large margins* 6 Hollow
- 13 78 The Roast Beef of Old England,
fine, with large margin 1 d°

<i>Vsda</i>	79	Henry VIII and Anne Boleyn, <i>brilliant impression</i>	1	1	17
<i>d.</i>	80	Garriek in the character of Richard III, <i>fine impression</i>	1		2
<i>Col</i>	81	THE MARCH OF THE GUARDS TO FINCHLEY, BRILLIANT IMPRESSION of the first described state. <i>The</i> <i>Sunday print, with the date Dec: 30th, 1750</i>	1	7	10
<i>d.</i>	82	THE SAME, <i>another impression, in the same first state</i>	1	2	
<i>d.</i>	83	THE SAME, <i>another impression, with the date altered to December 31st, but before the second s was added to "Prusia"</i>	1		16
<i>Vsda</i>	84	Analysis of Beauty, <i>the two plates, very fine; the second in an undescribed state</i>	2	3	5
<i>Col</i>	85	The Cock Pit, <i>fine, with large margin</i>	1	1	2
<i>Follows.</i>	86	Midnight Modern Conversation, <i>first state, before the cross lines, with large margin</i>	1	1	15+
<i>Vsda</i>	87	THE ELECTION PIECES— No. 1. AN ELECTION ENTERTAINMENT, <i>before the cobweb and with the seven lemons.</i> No. 2. CANVASSING FOR VOTERS, <i>with the lion's teeth white.</i> No. 3. THE POLLING, <i>before the bill hanging from the wooden- legged voter's pocket.</i> No. 4. CHAIRING THE MEMBER. WITH LARGE MARGINS			10 5
			4		

HOLLAR (WENCESLAUS).

7. 88 ANTWERP CATHEDRAL,
BRILLIANT IMPRESSION, *in the first state, with large margin* 1 Col
17. 89 INTERIOR OF THE ROYAL EXCHANGE,
VERY FINE IMPRESSION, *with the head of Sir Thomas Gresham, with large margin* 1 Wood
44. 90 THE CHALICE, after A. MANTEGNA,
brilliant impression, with good margin 1 Col

INGOUF.

24. 91 The Pedlar, and The Soldier and his Family, both after Freudeberg
proofs before letters 2 Little

JARDIN (KAREL DU).

215. 92 THE SHEPHERD BEHIND A TREE (23),
BRILLIANT PROOF *before the number* 1 Dark

LE KEUX (H.)

26. 93 Venice, after Prout,
proof before letters, on india paper; and the Etching 2 Brown

KNOLLE.

14. 94 St. Cecilia, after Carlo Dolce,
artist's proof before all letters, on india paper 1 Wood

LANDSEER (SIR EDWIN).

ENGRAVINGS AFTER.

16. 95 BOLTON ABBEY IN THE OLDEN TIME, by COUSINS,
brilliant proof before letters; artists' and publishers' names slightly etched 1 Brown
5. 96 The Jack in Office, by Gibbon,
proof before letters, on india paper 1 Green

WOOLLETT (WILLIAM).

(The Numbers refer to Nagler, "*Künstler Lexicon*," Vol. XXII,
München, 1852.)

Mr. Palmer's Collection of the Engravings of William Woollett is the most important which has ever been formed. It was selected with scrupulous care, and thorough knowledge of the subject, no opportunity having been lost of acquiring any interesting early etching or fine proof; and such an extensive number of them can never again be accumulated. It is to be regretted that so valuable a series of the works of our great English engraver should now have to be dispersed.

No reference, save in a very few instances, is made to the quality of the prints, the whole of them being unexceptionable, both in purity of condition and brilliancy of impression.

97	Portrait of Woollett, engraved by J. K. Sherwin, <i>fine artist's proof before letters</i>	1	2 5.
98	The same, <i>a similar proof; and another, with engraver's and publisher's names</i>	2	2 8
99	Portraits of Woollett, by Caroline Watson, and by Bartolozzi; <i>with the original Drawing of the latter, by Hearne</i>	4	1 10
100	Portrait of Woollett, <i>a highly finished drawing in colours, by G. Stuart, from which the engraving by Caroline Watson was taken</i>	1	1 5
101	Title in Penmanship by Tomkins, "The Works of William Woollett," the border engraved by him, <i>unique</i> , Card of Tinney, Woollett's Master	3	1 15
102	Proposals for Publication, by Woollett, of the Engravings of Oliver Cromwell dissolving the Parliament, and The Landing of Charles II; with Receipt signed by Woollett, <i>probably unique</i> ; and Holograph Letter from Benjamin West to C. Humphreys, relating to the same prints	3	3 0

2 P.	103	Watch Paper for his Brother John Woollett, with addresses of Maidstone and Lambeth, Sheet of four Figures, after A. Kauffmann, A Peacock, Blenchley of Maidstone's Shop Bill	4	Col
2 6	104	Shop Bill of J. Harris, Two Shop Bills with Peacocks, Another of a Grocer at Maidstone, Children in the Wood, <i>an etching never finished</i>	6	Col
2 P.	105	Vignette, "Temoignage de la Diligence," <i>before the right hand corner at the bottom was strengthened.</i> A Shop Bill with Peacocks. Portrait of John Scott of Maidstone, aged 154, <i>Woollett's first attempt at engraving, in two states</i>	4	d.
1 10	106	The Monument of Woollett,—on the back "Here Woollett lies, expecting to be saved, He graved well, but is not well in-graved." The Grotto at Amwell, <i>four states</i>	5	Anders
1 .	107	"COMUS, W. Woollett, Henstead, 1765," <i>Drawing of trees, in ink and chalk, by Woollett.</i>	1	Col
2 3	108	The Gipsy, after Gainsborough, <i>in three states</i>	3	d.
10	109	Oval Landscape, after Hobbema, <i>etching by Woollett and Browne, supposed to have never been finished</i>	1	d.
1 3	110	Small Landscape, after G. Smith, Frontispiece to Kirby's Perspective, after Hogarth	2	Gisby
1 5-	111	Warkworth Hermitage, after Hearne, <i>proof on india paper</i>	1	Col
1 10	112	Lanercost Priory, by Byrne, with figure engraved by Woollett, <i>etching and proof</i>	2	d.
1 .	113	Malmsbury Abbey, with figures by Woollett, <i>etching and proof</i>	2	d.

114	Castle Acre Castle, with figures by Woollett, <i>etching and proof, with notices of Woollett's plates after Hearne in the handwriting of Mr. Baker and Mr. White</i>	2	1	3
115	Brancepeth Castle, with figures by Woollett, <i>etching and proof</i>	2	1	.
116	Tinemouth Monastery, with figures by Woollett, <i>etching and proof</i>	2	1	.
117	PORTRAIT OF GEORGE III, after A. Ramsay (1), <i>proof before any letters; and an impression with letters</i>	2	2	.
118	THE SAME (1), <i>very fine old impression with letters</i>	2	1	.
119	PORTRAIT OF RUBENS, after Vandyck (2), <i>unfinished proof; and proof before any letters; both from Mr. Hibbert's Collection</i>	2	3	10
120	THE SAME (2), <i>proof with open letters; and an old impression with letters, the latter from Mr. Hibbert's Collection</i>	2	1	.
121	THE DEATH OF GENERAL WOLFE, after West (3), <i>first etching</i>	1	11	.
122	THE SAME (3), <i>in a more advanced state of the plate</i>	1	3	.
123	THE SAME (3), PROOF BEFORE ANY LETTERS, TOUCHED BY WOOLLETT; UNIQUE	1	16	.
124	THE SAME (3), PROOF WITH OPEN LETTERS on india paper, before the addition "Historical Painter" to West's name	1	6	10
125	THE SAME (3), apparently identical with the preceding, but actually not genuine. The publisher having caused the inscription of the ordinary impressions to be erased, and the open letters to be again introduced. It is believed that only three im- pressions of this false proof were taken	1	10	.

- 1 3 . 126 THE DEATH OF GENERAL WOLFE (3),
copy by Falckeisen, 1789,
proof on india paper before any letters 1 *Adm*
- 10 . 127 THE SAME (3),
copy by Falckeisen,
proof with open letters and the arms 1 *Col*
- 1 . 128 THE BATTLE OF LA HOGUE, after West (4),
first etching 1 *Ad*
- 11 . 129 THE SAME (4),
etching in a more advanced state 1 *Gisb*
- 36 . 130 THE SAME (4),
SUPERB PROOF BEFORE LETTERS, having only the artists'
and publisher's names etched in; from the Van Putten
Collection 1 *Agne*
- P . 131 THE SAME (4),
proof on india paper, with B. West's autograph 1 *Col*
- 1 7 . 132 THE BATTLE OF THE BOYNE, companion to the preceding,
after West (by J. Hall),
first etching; with the key 2 *Gisb*
- 3 10 . 133 THE SAME,
PROOF BEFORE LETTERS, with the artists' and publisher's
names slightly etched 1 *Col*
- 3 . 134 THE SAME,
PROOF ON INDIA PAPER, with B. West's autograph 1 *Hollo*
- 15 . 135 CHARLES II LANDING AT DOVER, after West; etched by
Woollett, but finished by Sharp and Hall (5),
the first etching 1 *Ad*
- 2 9 . 136 THE SAME (5),
proof before any letters, not quite finished 1 *Ad*

(The works of Woollett are continued on page 25)

£663-12 6

SECOND DAY'S SALE.

LAUGIER (JEAN NICOLAS).

LOT

- buch* 137 Leonidas, after David,
artist's proof before letters, on india paper 1 3 .
- dwelt* 138 Apotheosis of St. Paul, after N. Poussin,
artist's proof before letters, on india paper 1 12 .

LEYDEN (LUCAS VAN).

- col* 139 THE POET VIRGIL SUSPENDED IN A BASKET (136),
VERY FINE IMPRESSION; from the Beckford and Maberly
Collections 1 13 .

LIGNON (ETIENNE FREDERIC).

- dwelt* 140 LA VIÈRE AU POISSON, after RAFFAELLE,
artist's proof before all letters, on india paper, with the
marks of the graver in the margins 1 2 12 .

LONGHI (GIUSEPPE).

- col* 141 THE MARRIAGE OF THE VIRGIN, after RAFFAELLE,
FINE PROOF, with large margin 1 26 .
- dt* 142 THE READING MAGDALEN, after CORREGGIO,
FINE PROOF BEFORE LETTERS, and before the arms, with
large margin 1 25 .

- dt* 143 GALATEA, after ALBANO,
SUPERB PROOF before any letters, with entire margin 1 9 9 .

LUIGI (CERONI).

- little* 144 Head of our Saviour,
proof before letters, on india paper 1 14 .

MANDEL (EDOUARD).

2 10 .

- 145 THE ROMAN PIPER BOY, after POLLACK,
proof before letters

1 *Col.*

MANTEGNA (ANDREA).

10 .

- 146 AN ARABESQUE BORDER, *exquisitely painted in colours on vellum, ascribed to A. MANTEGNA, and supposed to have been executed for Clement VI; from Mr. Ottley's Collection*

1

15 .

- 147 ANOTHER SIMILAR DRAWING; *from the same Collection*

1

14 14 .

- 148 ANOTHER SIMILAR DRAWING, *with device of a female figure at the foot; equally fine; from the same Collection*

1

MARTINET (ACHILLE).

5 A .

- 149 THE HOLY FAMILY, LA VIÈGE AU PALMIER, after RAFFAELLE, ARTIST'S PROOF *on india paper, with the white flower; signed by the engraver*

1

1 2 .

- 150 CHARLES I. insulted by CROMWELL'S SOLDIERS, after DE LA ROCHE, *first proof on india paper, with the engraver's signature*

1

MASSARD (RAPHAEL URBAIN).

2 2 .

- 151 THE RAPE OF THE SABINES, after DAVID, *artist's proof before letters, on india paper*

1

MASSON (ANTOINE).

11 .

- 152 GUILLAUME DE BRISACIER, after MIGNARD, BRILLIANT PROOF, *in the first state, before the inscription in the border*

1

MASTER OF THE YEAR 1488.

34 .

- 153 ST. GEORGE KILLING THE DRAGON, A VERY BEAUTIFUL PRINT, UNIQUE, AND IN PERFECT CONDITION

1

MIDDIMAN (S.)

- 154 Landscape, after Ruisdael,
the Etching and two Proofs 3 16

MORGHEN (RAFFAELLE).

- 155 PARCE SOMNUM RUMPERE, after TITIAN,
fine proof before letters, on india paper 1 12 12
- 156 THE SAME,
fine proof, with open letters, also on india paper 1 2 10
- 157 LA MADONNA DELLA SEGGIOLA, after RAFFAELLE,
pure etching; from the Duke of Buckingham's Collection 1 2 6
- 158 THE SAME,
FINE PROOF, WITH OPEN LETTERS 1 7 10
- 159 THE TRANSFIGURATION, after RAFFAELLE,
THE FIRST PLATE, fine unfinished proof, with large margin 1 2 2
- 160 THE SAME,
THE SECOND PLATE, FINE PROOF WITH OPEN LETTERS,
and the entire margin 1 23
- 161 THE LAST SUPPER, after LEONARDO DA VINCI,
MAGNIFICENT PROOF BEFORE LETTERS, AND WITH
THE WHITE PLATE, having at the bottom the following
inscription in Raffaele Morghen's handwriting, "*Prova
unica col piattino non finito, avanti l' arma, &c., desti-
nata dall' Incisore infrascritto per la Collezione di
Stampe Scelte e rare del Signor Gaetano Poggiali suo
dilettissimo amico, in contrassegno di parziale affetto.
Raffaele Morghen.*"

THIS SUPERB PRINT, UNEQUALLED IN BRILLIANCY
OF IMPRESSION AND PERFECTION OF CONDITION, WAS
PURCHASED BY MR. PALMER IN 1862 FOR £275. 1

- 57/10 . 162 THE LAST SUPPER, after LEONARDO DA VINCI,
BRILLIANT PROOF WITH OPEN LETTERS, IN PERFECT
CONDITION 1 *Ginsbu*
- 15-1/15 . 163 THE MAGDALEN, after MURILLO,
FINE PROOF *before letters, in the first state, before*
"R. M. sc." 1 *Hollow*
- 13 . . 164 THE SAME,
ANOTHER FINE PROOF *before any letters, but with*
"R. M. sc." *in the right-hand corner at the foot of*
the engraving 1 *H-*
- 2 9 . 165 Aurora, after GUIDO,
first etching 1 *Ginsbu*
- 60 . . 166 THE SAME,
BRILLIANT PROOF BEFORE LETTERS, WITH THE ENTIRE
MARGIN 1 *Hollow*
- 67/10 . 167 THE SAME,
ANOTHER BRILLIANT PROOF BEFORE LETTERS, EQUALLY
FINE 1 *Ginsbu*
- MULLER (FRIEDRICH CHRISTIAN).
- 10 . 168 MADONNA DI SAN SISTO, after RAFFAELLE,
brilliant unfinished proof 1 *Col*
- 11/1 . 169 THE SAME,
SUPERB PROOF BEFORE ANY LETTERS, IN MOST PERFECT
CONDITION 1 *Hollow*
- 48 . 170 ST. JOHN, after DOMENICHINO,
ARTIST'S PROOF BEFORE ALL LETTERS, WITH THE ENTIRE
MARGIN 1 *Col*
- 8 . 171 THE SAME,
VERY FINE OPEN LETTER PROOF, WITH THE FIRST DATE
OF 1808 1 *Col*

NATIONAL GALLERY.

- 172 Engravings from the Pictures by Doo, Robinson, and others,
*proofs before letters on india paper, with many of the
 etchings; formerly the property of J. Le Keux, and the
 sixth set taken from the plates*

6 15

NIELLI.

SILVER PLATES.

- 173 THE DEAD BODY OF CHRIST, SUPPORTED BY TWO ANGELS,
 THE RESURRECTION,
 THE DESCENT INTO HELL,
*three ovals, apparently of early Italian workmanship, in
 a case*
- 174 A SNUFF BOX, of ancient Russian work; formerly in the
possession of Sir Mark Sykes and Mr. Lloyd

12

3

1

2 5

IMPRESSIONS ON PAPER.

The Numbers according to Duchesne.

- 175 ARION ON A DOLPHIN, approaching the Piræus (258),
*probably engraved by Peregrini da Cesio; from Sir Mark
 Sykes's and Mr. Wilson's Collections*
- 176 THE HEAD OF CYRUS BROUGHT BEFORE ARTAXERXES (262),
from the same Collections
- 177 TWO PROFILES OF WARRIORS, with singular helmets, on the
 same plate (338),
printed in blue ink; from the same Collections
- 178 AN ARABESQUE, WITH TWO TRITONS LYING ON THEIR BACKS
 (355),
*probably engraved by Peregrini da Cesio; from the same
 Collections*
- 179 GABRIEL GUARDING THE ENTRANCE INTO PARADISE,
 ATTRIBUTED TO RAFFAELLE,
 UNDESCRIBED AND PROBABLY UNIQUE

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11 11

16 16

13 13

16 10

16

- 180 VULCAN FORGING THE BOLTS OF JOVE,
a beautiful Niello, UNDESCRIBED; from Mr. Wilson's
Collection

1 *Holl.*

NORDHEIM.

- 181 La Madonna di San Sisto, after Raffaello,
open letter proof on indigo paper

1 *New*

OSTADE (ADRIAN VAN).

The Descriptions and Numbers are taken from Bartsch.

- 182 Portrait of Ostade, by Gole

1 *Col.*

- 183 Paysan avec une petite toque noire (1),
Paysanne qui rit (2),
Le Fumeur, planche ovale (5),
Le Fumeur riant (6)

4 *Just*

- 184 Le Fumeur a la fenêtre (10),
La Tendresse Champêtre (11)

2 *Col.*

- 185 Les Fumeurs (13),
La Mère et les deux Enfants (14)

2 *Col.*

- 186 La Poupée demandée (16),
Le Coup de couteau (18)

2 *Asht*

- 187 Les Harangeurs (19)

1 *Deul*

- 188 Gueux au dos courbé (20),
Gueux debout, les mains derrière le dos (21),
Gueux enveloppé d'un manteau (22),
Homme et Femme marchant ensemble (24)

4 *Just*

- 189 La Devideuse à la porte de sa maison (25),
Le Savetier (27)

2 *Col.*

- 190 Le Peintre, with the verses (32)

1 *Just*

- 191 Le Bénédicité, first state (34)

1 *Col.*

- 192 The same, second state (34)

1 *Col.*

col	193	La Fileuse (31), Les Musiciens ambulans (38)	2	2	2
do	194	Le Joueur de violon bossu (44), La Famille (46)	2	1	10
deck	195	La Fête sous la treille (47), La Fête sous le grande arbre (48)	2	2	14
col	196	Le Danse au Cabaret (49)	1	4	4

PHILLIPS.

shaw	197	Woman taken in Adultery, after Rembrandt, <i>proof before letters, on india paper</i>	1		P
------	-----	--	---	--	---

PIGEOT.

educk	198	Girl blowing bladders, <i>proof before letters</i>	1		6
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POILLY (FRANCIS).

shaw	199	HOLY FAMILY, after RAFFAELLE, <i>first state, with single line of inscription, very fine, with large margin</i>	1	2	10
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PONTIUS (PAUL).

col	200	PORTRAIT OF RUBENS, in an arched frame, from his own picture, BRILLIANT IMPRESSION	1	7	
beck	201	Twelfth Night, after Jordaens, <i>fine impression; from Mr. Hibbert's Collection</i>	1		10

POTTER (PAUL).

iffin	202	THE PIPING SHEPHERD (15), BRILLIANT IMPRESSION, <i>with the address of Clement de Jonghe; from the Van Putten Collection</i>	1	3	8
isby	203	THE SAME (15), <i>fine old impression, the address of C. de Jonghe effaced</i>	1		14

REMBRANDT VAN RHYN.

The Numbers refer to Wilson's Catalogue.

- | | | | | |
|--------|-----|--|---|----------------------|
| 1 11 | 204 | Portrait of Rembrandt, with a round fur cap (16), | 1 | <i>Twee</i> |
| 6 | 205 | Portrait of Rembrandt, with a scarf round his neck (17),
<i>fourth state</i> | 1 | <i>Kersk</i> |
| 3 12 | 206 | Abraham entertaining the three Angels (36),
<i>very fine, full of burr, on Japan paper, with good margin;
from Mr. Esdaile's Collection</i> | 1 | <i>Esdaile</i> |
| 6 10 | 207 | FOUR PRINTS FOR A SPANISH BOOK (40),
<i>FIRST STATES, very fine, on Japan paper; from the Duke
of Buckingham's and Mr. Beckford's Collections</i> | 4 | <i>d^o</i> |
| 3 17 6 | 208 | Joseph telling his Dream to his Brethren (41),
<i>fine impression in the first state</i> | 1 | <i>Hollow</i> |
| 3 15 | 209 | The Triumph of Mordecai (44),
<i>fine impression</i> | 1 | <i>Col</i> |
| 17 10 | 210 | THE ANGEL APPEARING TO THE SHEPHERDS (49),
<i>fine impression, with good margin</i> | 1 | <i>d^o</i> |
| 8 8 | 211 | THE SAME (49),
<i>another impression in the same state</i> | 1 | <i>Kersk</i> |
| 7 | 212 | Jesus disputing with the Doctors (69),
<i>fine early impression, with the burr on the cap of the
figure behind Jesus; from the Dumesnil Collection</i> | 1 | <i>Col</i> |
| 13 | 213 | CHRIST PREACHING, called "The Little La Tombe," (71),
<i>brilliant impression, with slight margin</i> | 1 | <i>d^o</i> |
| 2 10 | 214 | Jesus driving the Money Changers out of the Temple (73),
<i>brilliant impression in the first state, with slight margin;
from the Pole Carew Collection</i> | 1 | <i>Lith</i> |

215 CHRIST HEALING THE SICK, CALLED "THE
HUNDRED GUILDER PIECE" (78),

MAGNIFICENT IMPRESSION IN THE FIRST STATE, BEFORE
THE DIAGONAL LINES ON THE NECK OF THE ASS
ON THE RIGHT, &c., WITH MARVELLOUS EFFECT OF
BURR; UNDOUBTEDLY THE FINEST KNOWN. IT IS ON
JAPANESE PAPER, WITH LARGE MARGIN, AND IS IN
THE MOST PERFECT CONDITION

* * It was originally obtained, with a large number of his finest
works, from *Rembrandt himself*, by *J. P. Zomers*, who sold
them to *Signor Zanetti*, a distinguished amateur of Venice.
It remained in the possession of his descendants until early
in the present century, when *Baron Denon* purchased the
entire Collection of Engravings and Etchings. At his sale
in 1826, the works of *Rembrandt* were bought in one lot by
Messrs. Woodburn, who sold them to *Mr. Wilson*. This
print subsequently became the property of *Baron Verstolk*;
and when his Collection was dispersed at Amsterdam, in
1847, it fell to *Messrs. Smith of Lisle Street*, from whom
Sir Charles Price obtained it. He allowed it to be exhibited
at Manchester in 1857, and at the Law Institution in 1862.

It is believed that not more than eight impressions in this
state are known. FIRST, the one above described; *two* are
in the British Museum, one from *Sir Hans Sloane's*, and
the other from *Mr. Cracherode's* Collections; *one* formerly
in *Mr. Esdaile's* and now in *Mr. Holford's* possession; the
fifth now belonging to the *Duke of Buccleuch*, came from
Lord Aylesford's and *Mr. Hawkins's* Collections; the *sixth*
is in the *Bibliothèque Impériale, Paris*; the *seventh* is in
the *Imperial Library, Vienna*, having an inscription in
Rembrandt's handwriting on the back, to the effect that it
was the *seventh taken from the plate*; and the *eighth* is in
the *Museum at Amsterdam*, relating to which an interesting
notice will be found in *Wilson's Catalogue of Rembrandt's*
Etchings. It will be observed that of these eight impressions,
five are in Public Collections.

The above description is from the Catalogue of the Engravings
of *Sir Charles Price*, at the sale of which in February, 1867,
this SUPERB PRINT was purchased by *Mr. Palmer* for £1180.

- 150 . 216 CHRIST HEALING THE SICK IN THE TEMPLE, CALLED "THE
HUNDRED GUILDER PIECE" (78),
MOST BRILLIANT IMPRESSION IN THE SECOND STATE,
ON JAPAN PAPER, WITH LARGE MARGIN *very good*
- 270 - - 217 THE SAME (78), *worn impression*
Most ~~VERY~~ BRILLIANT IMPRESSION, ON PLAIN PAPER;
from the Collections of Sir F. Baring, Mr. Sheepshanks,
Sir W. Knighton, and Mr. Thompson 1
- 10 . 218 THE SAME (78),
an impression from the worn out plate before it was
retouched by Capt. Baillie 1
- 35 . 219 THE SAME (78),
as retouched by Capt. Baillie, very early impression on
Japan paper, with large margin, presented by him to Sir
Wm. Beechey 1
- 10 . 220 OUR LORD IN THE GARDEN OF OLIVES (79),
brilliant impression, full of burr, with large margin 1
- 65 . 221 OUR LORD CRUCIFIED BETWEEN THE TWO THIEVES (81),
fine impression in the third state 1
- 71 . 222 THE ECCE HOMO (82),
BRILLIANT IMPRESSION IN THE FIRST STATE, BEFORE
THE CROSS LINES ON THE MAN'S FACE 1
- 14 . 223 THE SAME (82),
MOST BRILLIANT IMPRESSION IN THE SECOND STATE;
from Count Fries' Collection 1
- 110 . 224 THE DESCENT FROM THE CROSS, A NIGHT PIECE (88),
very fine impression 1
- 2 . 225 OUR LORD AND THE DISCIPLES AT EMMAUS (92),
BRILLIANT IMPRESSION in the first state, on Japan paper,
with slight margin; from the Remy Collection 1
- 1 . 226 Peter and John at the Beautiful Gate (98),
fine impression in the second state, on Japan paper; from
Lord Aylesford's Collection 1

- 227 Death of the Virgin (104),
fine impression 1 2
- 228 MEDEA, OR THE MARRIAGE OF JASON AND CREUSA (116),
VERY FINE, IN THE FIRST STATE, *before the crown on the*
head of the statue of Juno; on Japan paper, with good
margin; from Count Fries' Collection 1 12
- 229 Another Impression (116),
in the third state, very fine, with slight margin 1 2 5-
- 230 The Travelling Musicians (123),
(The works of Rembrandt are continued at page 29). 1 2

WOOLLETT (WILLIAM).

(Continued from page 14).

- 231 Jacob and Laban, after Claude (6),
first etching 1 2 10
- 232 The SAME (6),
proof before all letters 1 3 15-
- * * This is the last plate finished by Woollett.
- 233 LANDSCAPE WITH FIGURES, after A. CARRACCI (8),
first etching, before the plate was rebitten 1 7
- 234 THE SAME (8),
advanced etching 1 5-
- 235 THE SAME (8),
ARTIST'S PROOF BEFORE ALL LETTERS, *not quite finished* 1 12
- 236 THE SAME (8),
ANOTHER ARTIST'S PROOF BEFORE ALL LETTERS, *not quite*
finished, but more so than the preceding 1 1 10
- 237 THE SAME (8),
BRILLIANT FINISHED PROOF BEFORE LETTERS 1 5 5-
- 238 TOBIAS AND THE ANGEL, after Glauber (9),
proof before letters and before the arms 1 2 12-

1/2	239	TOBIAS AND THE ANGEL (9), <i>proof with open letters and the arms</i>	1	Grady
2 4	240	NIOBE, after WILSON (10), <i>first trial proof from the plate, with the original margin</i>	1	Col
20	241	THE SAME (10), PROOF BEFORE ANY LETTERS, ON INDIA PAPER, <i>considered by Mr. Palmer to be UNIQUE</i>	1	Grady
12	242	THE SAME (10), ARTIST'S PROOF BEFORE ANY LETTERS	1	Col
3 3	243	THE SAME (10), <i>fine early impression, with the letters</i>	1	Grady
5	244	Diana and Actæon, after P. Lauri (11), <i>first trial proof</i>	1	Grady
1 2	245	The same (11), <i>proof before any letters, not quite finished (this impression is inlaid)</i>	1	Col
1/0	246	The same (11), <i>finished proof before any letters and the arms</i>	1	Col
17	247	The same (11), <i>proof before letters, with the arms, on india paper</i>	1	Grady
5	248	CEYX AND ALCYONE, after Wilson (12), <i>first trial proof</i>	1	Grady
5	249	THE SAME (11), <i>trial proof in a more advanced state</i>	1	Col
1 11	250	THE SAME (11), <i>another trial proof in a more advanced state</i>	1	Col
2 2	251	THE SAME (11), PROOF BEFORE ANY LETTERS, <i>touched upon by the artist</i>	1	Col

Col	252	THE SAME (11), FINISHED PROOF, with " <i>Alcione</i> ," and before the verses *** It is believed there is no finished proof before the letters.	1	7	7
isbur	253	PHAETON, after Wilson (13), first trial proof	1		7
Col	254	THE SAME (13), SUPERB PROOF BEFORE ANY LETTERS	1	13	
isbur	255	SACRIFICE TO APOLLO, the <i>Altieri</i> picture, after Claude (14), early trial proof	1	1	5-
ady	256	THE SAME (14), PROOF BEFORE ANY LETTERS	1	10	10
Col	257	The same (14), PROOF BEFORE ANY LETTERS, with the original margin	1	11	
isbur	258	ROMAN EDIFICES IN RUINS, after Claude (15), BEAUTIFUL EARLY TRIAL PROOF	1		16
Col	259	THE SAME (15), VERY FINE ARTIST'S PROOF, the inside of the ruined arch on the left nearly white, and before any letters	1	10	10
ady	260	THE SAME (15), ANOTHER EARLY PROOF, the ruined archway on the left more worked upon (this impression is laid down)	1	5-	15-
isbur	261	THE SAME (15), SUPERB PROOF BEFORE ANY LETTERS	1	22	
Col	262	THE SAME (15), FINE PROOF BEFORE LETTERS, with the arms	1	7	-
isbur	263	APOLLO AND THE SEASONS, after Wilson and Mortimer (16), early trial proof	1		5-
Col	264	THE SAME (16), fine proof before any letters	1	6	

- | | | | | |
|-------|-----|---|----|-------------|
| 5- | 265 | CICERO AT HIS VILLA, after Wilson (17),
<i>early trial proof</i> | 1 | <i>Prob</i> |
| 1. 2 | 266 | THE SAME (17),
FINE PROOF BEFORE ANY LETTERS, <i>not quite finished</i> | 1 | <i>Col</i> |
| 4 4 | 267 | THE SAME (17),
FINE PROOF WITH OPEN LETTERS, <i>on india paper</i> | 1 | <i>Prob</i> |
| 13 | 268 | SOLITUDE, after Wilson (18),
<i>pure etching; from the Baker and Esdaile Collections</i> | 1- | <i>Col</i> |
| 2 . | 269 | THE SAME (18),
FINE PROOF BEFORE LETTERS, <i>tinted by the artist</i> | 1 | <i>d-</i> |
| 2 15- | 270 | THE SAME (18),
BRILLIANT PROOF, <i>but cut close to the plate</i> | 1 | <i>d-</i> |
| 6 . | 271 | THE SAME (18),
FINE OPEN LETTER PROOF, <i>on india paper</i> | 1 | <i>d-</i> |

(The works of Woollett are continued at page 39).

Legy. 10. 0

THIRD DAY'S SALE.

REMBRANDT VAN RHYN.

(Continued from page 25).

LOT

- Cal. 272 The Rat Killer (125),
brilliant impression in the second state; from the Barnard
and Pole Carew Collections 1 5-76
- do 273 Beggars at the Door of a House (173),
fine pure impression in the second state 1 5-5-
- Col 274 A VIEW OF AMSTERDAM (207),
BRILLIANT IMPRESSION, with good margin; from the Esdaile
Collection 1 10 10
- Boys 275 THE SPORTSMAN (208),
very fine pure impression in the second state, full of burr,
with good margin 1 10
- Titchard 276 THE THREE TREES (209),
A MOST BRILLIANT IMPRESSION, ONE OF THE FINEST IN
EXISTENCE, FULL OF COLOUR AND BURR 1 07
- Lines 277 THE THREE TREES (209),
a very deceptive copy, which has frequently been sold as the
original 1 5-
- Col 278 A Landscape, with a man sketching (216),
very fine, with slight margin 1 9
- Borden 279 A LARGE LANDSCAPE, WITH A COTTAGE AND A DUTCH HAY-
BARN (222),
SUPERB IMPRESSION, FULL OF BURR, with good margin 1 20
- Col 280 A large Landscape, with a mill sail seen above a cottage (223),
very fine, with large margin 1 21

11 11	281	An Arcaded Landscape, with an obelisk (224), BRILLIANT IMPRESSION, <i>full of burr</i>	1	Du
15 15	282	A VILLAGE, WITH A CANAL AND A VESSEL UNDER SAIL (225), PURE BRILLIANT IMPRESSION, <i>with the rough marks on the plate. The distant landscape very clear and distinct; with good margin</i>	1	Hollow
16 10	283	A COTTAGE, WITH WHITE PALES (229), FINE IMPRESSION OF THE FIRST STATE, <i>the shadows on the distant hill on the left slightly tinted in</i>	1	My
15 5	284	THE SAME (229), <i>brilliant impression of the second state, with slight margin; from Lord Aylesford's Collection</i>	1	X ^o
16 15	285	REMBRANDT'S MILL (230), MOST BRILLIANT IMPRESSION, <i>full of burr, before the plate was cleaned, the white background very dirty, with slight margin; from Lord Aylesford's Collection</i>	1	Pro
10 5	286	The Goldweigher's Field (231), <i>very fine, with good margin</i>	1	My
12	287	A Landscape, with a canal and large boat (233), <i>fine impression, with slight margin</i>	1	Col
5 5	288	A Landscape, with a cow drinking (234), <i>fine impression of the second state, with large margin</i>	1	d ^o
1 5	289	Menasseh Ben Israel (271), An Old Man with a large white beard (310),	2	Lin
10	290	CLEMENT DE JONGE (274), BRILLIANT IMPRESSION OF THE FIRST STATE, <i>with slight margin</i>	1	Col
13 10	291	THE SAME (274), VERY FINE, <i>the second state; from Mr. Hawkins' Collection</i>	1	d ^o
4	292	THE SAME (274), VERY FINE, <i>the third state</i>	1	Pro
2 10	293	THE SAME (274), VERY FINE, <i>the fourth state, with slight margin</i>	1	Holl

- 294 Abraham Fransz (275),
very fine impression of the fourth state, on Japan paper, with good margin 1 28
- 295 JOHN LUTMA (278),
 BRILLIANT IMPRESSION OF THE FIRST STATE, WITH GOOD MARGIN; *from the Harding and Maberly Collections* 1 84
- 296 THE SAME (278),
 SUPERB IMPRESSION *of the second state, on Japan paper, with good margin* 1 42
- 297 John Asselyn (279),
very fine impression of the second state 1 6 15
- 298 The same (279),
fine impression of the third state; from the Esdaile Collection 1 2 2
- 299 EPHRAIM BONUS (280),
 BRILLIANT IMPRESSION, WITH LARGE MARGIN 1 65
- 300 UYTENBOGAERT, A DUTCH MINISTER (281),
 VERY FINE IMPRESSION *of the third state, with good margin; from the Baring and Sheepshanks Collections* 1 22
- 301 JOHN CORNELIUS SYLVIVS (282),
 VERY FINE IMPRESSION, *with large margin; from the Wilson Collection* 1 16 15
- 302 UYTENBOGAERT, "The Goldweigher" (283),
 MOST BRILLIANT IMPRESSION, *with the face finished, on JAPAN PAPER, with large margin* 1 27
- 303 COPPENOL, "THE GREAT COPPENOL" (285),
 VERY FINE IMPRESSION; *from the Major and Barnard Collections, with good margin* 1 23
- 304 An Old Man, with square beard, in velvet cap (314), 1 4 15
- 305 Saint Catherine, called *The Little Jewish Bride* (338),
very fine impression 1 7 5
- 306 Rembrandt's Wife, and five other Heads (359),
very fine impression 1 3

- 4 . 307 Three Heads of Women, one asleep (362),
brilliant impression, with good margin; from the Mariette
Collection *Myrtle*
- 1/4 . 308 The same (362),
an equally fine impression 1 *d.*
- 1/2 . 309 The Head of Rembrandt, and other Studies (357),
Rembrandt's Wife, and other Heads (359) 2 *Liv*

RICHOMME (J. T.)

- 5/5 . 310 ADAM AND EVE, after RAFFAELLE,
open letter proof on india paper 1 *Grave*
- 2 2 . 311 LA VIÈRGÉ AU LIVRE, after RAFFAELLE,
ARTIST'S PROOF ON INDIA PAPER, BEFORE LETTERS, with
the etching in the left hand corner 1 *Gris*
- 2 0 . 312 SILENCE, after A. CARRACCI,
ARTIST'S PROOF ON INDIA PAPER, No. 10, with etching in
the right hand corner at the top 1 *Oba*
- 30+ . 313 GALATEA, after RAFFAELLE,
SUPERB ARTIST'S PROOF ON INDIA PAPER, with etching in
right hand corner at the bottom 1 *Co*
- 4 10 . 314 THETIS BEARING THE ARMOUR OF ACHILLES, after GERARD,
BRILLIANT OPEN LETTER PROOF, ON INDIA PAPER 1 *Hoya*
- 3 3 . 315 NEPTUNE AND AMPHITRITE, after J. ROMANO,
FINE ARTIST'S PROOF on india paper 1 *Gian*

ROBINSON (J. H.)

- 1 0 . 316 The Wolf and the Lamb, after Mulready,
open letter proof on india paper, with the Head of The Lamb
from the cut plate 2 *Little*
- 4 10 . 317 The Flower Girl, after Murillo,
Little Red Riding Hood, after Landseer,
proofs before letters, on india paper 2 *Glad*

ROTA (MARTIN).

- 318 THE LAST JUDGMENT, after MICHAEL ANGELO (28),
FIRST STATE, WITH THE ADDRESS OF GUARINONI 1 4 4

ROULLET (J. L.)

- 319 THE THREE MARIES, after ANN. CARRACCI,
BEAUTIFUL PROOF BEFORE LETTERS, *in fine condition* 1 5

RUYSDAEL (JACOB).

- 320 Le Petit Pont (1),
Les deux Paysans et leur Chien (2),
La Chaumière au sommet de la Colline (3) 3 2 4

SCHIAVONE (N.)

- 321 THE ASSUMPTION OF THE VIRGIN, after TITIAN,
BRILLIANT PROOF BEFORE ALL LETTERS, AND BEFORE THE
ARMS, *in perfect condition, with the entire margin* 1 30

SCHMIDT (GEORGE FREDERICK).

- 322 The Smoker, after Ostade,
very fine, with large margin 1 1 7

SCHUPPEN (PETER VAN).

- 323 Portrait of Borri, after Ovëns,
fine impression 1 6

WILLE (JEAN GEORGES).

(The descriptions of the prints are taken from *Le Blanc's Catalogue*,
Leipsic, 1847; and the numbers refer to it).

This Collection of the Engravings of J. G. Wille is of great
importance and interest. They are all of the highest possible quality.

- 324 PORTRAIT OF WILLE, profile, oval in a square,
the original drawing in red chalk, by his son, P. A. Wille,
1770, with the Engraving by *Ingouf* 2 10

- 1/10 . 325 Portrait of Wille, by Muller,
beautiful proof before any letters 1 *Gisb*
- 1/9 . 326 AGAR PRÉSENTÉE À ABRAHAM PAR SARA (1),
very fine artist's proof, undescribed, of great brilliancy and clearness; before the plate was reworked and the shadows darkened throughout; before the border and any indication of date or signature 1 *Gw*
- 1 . . 327 THE SAME (1),
very fine proof, undescribed, brilliant impression, the colour heightened throughout; with the border, the name "Will" in reverse at the top of the plate in the centre, but before the date "1775" 1 *Liv*
- 2 . . 328 THE SAME (1),
BRILLIANT PROOF, with the border, and with the arms, with the name "Will" in reverse at the top, the date 1775, and the "20^e Platte" in the top left hand corner 1 *Glad*
- 3 f . 329 LE REPOS DE LA VIÈRE (2),
BEAUTIFUL ARTIST'S PROOF, undescribed, of great clearness and brilliancy; without any indication of name or number, and before the circular place was cleared out at the bottom for the arms 1 *Col*
- 3 . . 330 THE SAME (2),
FIRST DESCRIBED PROOF, with the arms and the name "Will" in reverse at the top in the centre, but before the number "21^e P." in the left hand corner at the top 1 *Gw*
- 1/12 . 331 THE SAME (2),
BRILLIANT PROOF, with the name in the reverse and the number at the top; with the painter's and engraver's names, and "Repos de la Vierge" by the side of the arms 1 *Liv*
- 1/3 . 332 THE SAME (2),
third state, with the dedication to Monseigneur de Livry 1 *Kew*

sbay	333	LA MORT DE MARC ANTOINE (4), SUPERB ARTIST'S PROOF, of very great delicacy and beauty, before the border and the arms, and before any indication of the engraver's name or the number	1	/
Mc	334	THE SAME (4), BRILLIANT PROOF of the first described state, with the border and the arms, and the name "Will" in reverse at the top, but before painter's or engraver's name or inscription	1	2 4
next	335	LA MORT DE CLEOPATRE (5), BRILLIANT ARTIST'S PROOF, before the border was finished at the bottom, and with the arms only slightly etched	1	3 19
do.	336	THE SAME (5), FINE PROOF, with the border finished and the arms ; before any indication of name or number, and before " Meine erste historische Platte" was engraved in reverse in the left hand corner at the top	1	6 10
when	337	THE SAME (5), the finished plate, with the inscription	1	1 3
Edwcl	338	LE MARÉCHAL DES LOGIS (14), ARTIST'S PROOF, undescribed, of great delicacy and beauty ; before the shadows were heightened	1	1
d.	339	THE SAME (14), FINE PROOF OF GREAT BRILLIANCY ; before the border and the arms	1	1 16
Pol	340	THE SAME (14), FINE PROOF, with the arms and the inscription, "Le Maréchal des Logis," but before the dedication	1	1 1
Edwcl	341	Le Fumeur (17), Le Message (28), Les six Grimaces (29), Le Petit Pêcheur (33)	4	1 6

- 16+15. 342 LES MUSICIENS AMBULANTS (52),
ARTIST'S PROOF *before the arms, of great transparency and beauty; before much additional work throughout the plate* 1 Glad
- 17 10. 343 THE SAME (52),
BRILLIANT PROOF, *with the arms* 1 Jew
- 20 10. 344 THE SAME (52),
BRILLIANT PROOF, WITH THE ARMS, *in the same state, with large margin* 1 Deul
- 4 15. 345 THE SAME (52),
very fine impression, with the inscription 1 d'
11. 346 LES OFFRES RÉCIPROQUES (53),
ARTIST'S PROOF, *undescribed; before much additional work throughout, especially before the cross-hatching on the chair under the woman's left arm; with the etching in the left hand corner of the bottom margin. Le Blanc intimates that only three impressions were taken from the plate with this etching* 1 Cemo
9. 347 THE SAME (53),
BRILLIANT PROOF BEFORE THE ARMS, *with the etching in the left hand corner of the bottom margin* 1 Col
- 4 10. 348 THE SAME (53),
ANOTHER PROOF, *with the arms, but before any name or inscription* 1 Jew
- 4 4. 349 THE SAME (53),
BRILLIANT PROOF, WITH THE ARMS, *and the inscription, "Les Offres réciproques"* 1 Col
1. 350 THE SAME (53),
THE FINISHED PLATE, *with the arms, inscription, and the dedication to Prince Czartoryski, but before the accent on the "a" in the "Dediés à" in the first line* 1 Glad

de de	351	LE CONCERT DE FAMILLE (54), ARTIST'S PROOF, UNDESCRIBED; <i>before the border, the arms, and the notes of music on the books on the table</i>	1	4 6
ves	352	THE SAME (54), BRILLIANT PROOF; UNDESCRIBED, <i>with the border and the arms, but before the notes of music on the books on the table</i>	1	6 6
de de	353	THE SAME (54), ANOTHER IMPRESSION IN THE SAME STATE; <i>before the notes of music on the books on the table; inlaid to the border at the top and sides</i>	1	3 6
do	354	THE SAME (54), BRILLIANT PROOF, <i>with the border, the arms, and the notes of music on the books, and with "Dreyzehnte Platte, 1767, 68, 69," etched in reverse at the top on the right, but before painter's or engraver's names in the inscription</i>	1	4
X	355	L'INSTRUCTION PATERNELLE (55), THE SATIN GOWN, ARTIST'S PROOF, <i>before the arms, and before "Will" was etched in reverse in the centre, and "Elfte Platte" in the left hand corner, both at the top</i>	1	17
obey	356	THE SAME (55), BRILLIANT PROOF BEFORE THE ARMS	1	24 15
est	357	THE SAME (55), BRILLIANT PROOF, <i>with the arms, but before painter's or engraver's names</i>	1	13 13
lle	358	THE SAME (55), <i>finished impression, with the inscription</i>	1	3 7
ed de	359	LES BONS AMIS, D'APRÈS ADRIEN VAN OSTADE (56), BRILLIANT PROOF BEFORE THE ARMS	1	4
ves	360	THE SAME (56), ANOTHER PROOF IN THE SAME STATE	1	3 12

- 3 3 . 361 LES BONs AMIS (56),
BRILLIANT PROOF, *with the arms only slightly etched and unfinished; before the number in the left hand corner at the top* 1 *Lib*
- 2 15 . 362 THE SAME (56),
BRILLIANT PROOF, *with the arms finished and with the number, but before painter's or engraver's names* 1 *Col*
- 5 . . 363 LE JEUNE JOUEUR D'INSTRUMENT (57),
ARTIST'S PROOF, *before the number in the left hand corner at the top* 1 *d*
- 4 4 . 364 THE SAME (57),
BRILLIANT PROOF, *before the arms, or painter's or engraver's names* 1 *Grav*
- / / . 365 LA TANTE DE GERARD DOW (60),
BRILLIANT PROOF, *in the third state, with the arms and the painter's and engraver's names slightly engraved in dotted lines in the bottom corners* 1 *Glad*
- / . . 366 LA DEVIDEUSE, MÈRE DE G. DOUW (61),
ARTIST'S PROOF, *undescribed, lightly and delicately engraved; before the plate was reworked throughout, the frame of the window being quite plain, and before the marble work was added* 1 *Grav*
- 4 . . 367 THE SAME (61),
FINE PROOF, *with the arms; inlaid at the sides and at the top* 1 *Grav*
- / / . 368 THE SAME (61),
finished impression, with the inscription 1 *Lib*

(The Works of Wille are continued at page 49).

WOOLLETT (WILLIAM),

(Continued from page 28).

- 369 DIDO AND ÆNEAS, after Jones and Mortimer (19),
pure etching 1 14
- 370 THE SAME (19),
PROOF before the figures were finished; the state in which the
plate was left by Woollett at his death; before painter's
or engraver's names 1 14
- 371 THE SAME (19),
proof before painter's and engraver's names. The figures
and the edge of the clouds slightly more worked upon by
Bartolozzi. The rough scratches of the graver in the
margin not quite so strong in the printing 1 11
- 372 THE SAME (19),
open letter proof; the figures finished by Bartolozzi 1 1
- 373 MELEAGER AND ATALANTA, after Wilson (20),
pure etching 1 5
- 374 THE SAME (20),
FINE ARTIST'S PROOF BEFORE LETTERS 1 5 3
- 375 Telemachus and Calypso, after West (21),
pure etching, the state in which the plate was left by Woollett
at his death 1 12
- 376 The same (21),
etching; the plate somewhat more worked upon by Middiman 1 11
- 377 MACBETH, after Zuccarelli (22),
pure etching 1 1
- 378 THE SAME (22),
SUPERB ARTIST'S PROOF, before painter's and engraver's
names, with the marks of the graver in the margins 1 11

- 2 2 . 379 MACBETH, after Zuccarelli (22),
ANOTHER ARTIST'S PROOF *in the same state; from the
Baker and Esdaile Collections.* 1 Col
- 3 15 . 380 THE SAME (22),
OPEN LETTER PROOF, *in the first state* 1 d
- 1 . 381 CELADON AND AMELIA, after Wilson (23),
*pure etching; presented to William Lock, Esq. by Woollett,
and signed by him* 1 Lim
- 2 2 . 382 THE SAME (23),
VERY FINE PROOF, *before the sky was finished* 1 Co
- 2 14 . 383 THE SAME (23),
another proof in a more advanced state, with the sky finished 1 d
- 2 15 . 384 THE SAME (23),
FINE PROOF, *with the inscription "Celadon and Amelia;"
but before the verses* 1 Grav
. There is no finished proof before letters.
- 2 15 . 385 Scene from the Vicar of Wakefield, after Hearne (24),
*unfinished proof before painter's or engraver's names,
finished proof, before the eight lines, on india paper* 2 Co
- 1 . 386 Another Scene from the Vicar of Wakefield, after Hearne (25),
*etching,
unfinished proof, with the marks of the graver in the margin,
before painter's or engraver's names, on india paper,
finished proof* 3 d
- 6 0 . 387 LA CHASSE AU SANGLIER, after PILLEMENT (27),
VERY CHOICE ARTIST'S PROOF, *before painter's and en-
graver's names,
pure etching, showing the alteration afterwards made in the
horse in the foreground; from Mr. Marshall's Collection,
where they were bought for £18.* 2 d

- Howay.* 388 LA CHASSE AU SANGLIER, after Pillement (27),
fine finished impression, with the letters; and the
pure etching 1 12.
- Boydell* 389 THE ENCHANTED CASTLE, after Claude (28),
pure etching 1 11.
- Col* 390 THE SAME (28),
 VERY FINE UNFINISHED PROOF, *before the shadows on the*
hills were darkened, and with the sail of the vessel in
the distance white 1 2.
- Boydell* 391 THE SAME (28),
 CHOICE FINISHED PROOF BEFORE LETTERS, *before the*
margin was cleaned; Mary Boydell's impression 1 26.
- Col* 392 THE FISHERY, after WRIGHT (29),
pure etching, with the engraver's autograph at the foot,
"To Mr. Betten from his Humble Servt. W^m Woollett";
from Mr. Marshall's Collection 1
- Boydell* 393 THE SAME (29),
another fine impression of the etching 1 P.
- Col* 394 THE SAME (29),
 VERY CURIOUS UNFINISHED ARTIST'S PROOF. *The addi-*
tions to the rock and the tree on the right, and the other
alterations subsequently made to the plate, tinted in by
Woollett 1 2.
- Boydell* 395 THE SAME (29),
 PROOF BEFORE LETTERS; *the painter's and engraver's names*
slightly etched; MOST BRILLIANT AND PERFECT IMPRES-
sion, on india paper 1 19.
- Boydell* 396 THE SAME (29),
 VERY FINE PROOF BEFORE LETTERS; *the painter's and*
engraver's names slightly etched; Mary Boydell's im-
pression 1 11 11.
- Col* 397 THE SAME (29),
 ANOTHER EQUALLY FINE PROOF BEFORE LETTERS; *in the*
same state 1 11 11.

- 17 . 398 THE JOVUND PEASANTS, after Du Sart (30),
pure etching by Browne 1 *Guiss*
- 7/10 . 399 THE SAME (30),
FINE PROOF BEFORE THE NAME OF WOOLLETT WAS
ETCHED IN THE RIGHT-HAND CORNER; with the entire
margin 1 *Cot*
- 1/12 . 400 THE SAME (30),
CHOICE PROOF BEFORE LETTERS on india paper 1 *Lith*
- 6 . 401 THE COTTAGERS, after Du Sart (31),
pure etching by Browne; from the Baker and Esdaile
Collections 1 *Lith*
- 15 . 402 THE SAME (31),
another impression of the etching, slightly worked upon;
Miss Boydell's impression 1 *Cot*
- 1/13 . 403 THE SAME (31),
ARTIST'S PROOF, before additional work, and before Woollett's
name was etched in 1 *d°*
- 8 . 404 THE SAME (31),
FINE PROOF BEFORE LETTERS, and before Woollett's name
was etched in, with the entire margin 1 *d°*
- 11 . 405 THE STORM, after Vernet (32),
pure etching 1 *d°*
- 11 . 406 THE SAME (32),
another impression of the etching, slightly worked upon 1 *Guiss*
- 13 . 407 THE SAME (32),
unfinished proof before painter's or engraver's names, the
state in which the plate was left by Woollett at his death 1 *Cot*
- 14 . 408 THE SAME (32),
very choice proof, finished by Fittler, before any letters, and
before painter's and engraver's names 1 *Guiss*

(The Works of Woollett are continued at page 53).

L115.6.4

FOURTH DAY'S SALE.

SHARP (WILLIAM).

LOT			
409	THE HOLY FAMILY, after SIR JOSHUA REYNOLDS, <i>fine proof before letters</i>	1	4
410	THE DOCTORS OF THE CHURCH, after GUIDO, <i>BEAUTIFUL PROOF BEFORE ANY LETTERS, with large margin</i>	1	4 6
411	ST. CECILIA, after DOMENICHINO, <i>FINE PROOF, with open letters, before the border, and with " Cecilia" only</i>	1	3 0
412	Three Heads of Charles I, after Vandyck, <i>open letter proof on india paper, with the etching</i>	2	1 6
413	Interview of Charles I with his Children, after Woodford, <i>open letter proof on india paper</i>	1	1 6
414	Sir William Curtis, after Sir T. Lawrence, <i>before letters; with the etching and an unfinished proof</i>	3	13
415	JOHN HUNTER, after SIR J. REYNOLDS, <i>UNFINISHED PROOF, UNIQUE</i>	1	14
416	THE SAME, <i>BEAUTIFUL PROOF BEFORE ANY LETTERS, with the original margin</i>	1	4 6
417	THE SAME, <i>BRILLIANT PROOF BEFORE LETTERS, also with the original margin</i>	1	6
418	THE SAME, <i>fine old impression</i>	1	1 5

STRANGE (SIR ROBERT).

(The Numbers refer to Le Blanc's Catalogue, Leipsic, 1848).

The following Engravings of Sir Robert Strange are extremely choice specimens both in impression and condition, all of them having large, and generally, their entire margins.

- | | | | | | |
|------|---|-----|---|---|--------------|
| 10 | · | 419 | PORTRAIT OF SIR ROBERT STRANGE, after Greuse, engraved
by himself,
<i>proof and impression with letters, on one sheet</i> | 2 | <i>Twice</i> |
| 5 | · | 420 | The same, <i>with letters</i> ,
The same, engraved by W. C. Edwards, <i>on india paper</i> | 2 | <i>Just</i> |
| P | · | 421 | ABRAHAM DISMISSING AGAR, after Guercino (1),
<i>artist's proof before all letters</i> | 1 | <i>Just</i> |
| L | · | 422 | The Annunciation, after Guido (6),
<i>artist's proof before all letters</i> | 1 | <i>In</i> |
| 29 | · | 423 | THE HOLY FAMILY WITH ST JEROME, after CORREGGIO (7),
ARTIST'S PROOF BEFORE ALL LETTERS | 1 | <i>d</i> |
| 11 | · | 424 | THE SAME (7),
BRILLIANT IMPRESSION, <i>with very curious errors in the
 inscription, MOST PROBABLY UNIQUE; Deipara being
 spelt "Deipera," Madonna "Madona," and St. Jerome
 "Jerhome"</i> | 1 | <i>d</i> |
| 4 10 | · | 425 | THE VIRGIN WITH THE INFANT SAVIOUR SLEEPING, "Les
Premices d'Amour," after GUIDO (8),
ARTIST'S PROOF BEFORE ALL LETTERS, <i>with the marks of
 the graver in the margin</i> | 1 | <i>Guido</i> |
| 3 | · | 426 | THE SAME (8),
ANOTHER ARTIST'S PROOF, <i>in the same state, but cut to the
 plate mark</i> | 1 | <i>Pl</i> |

Adams	427	The Infant Saviour as the Good Shepherd, holding a crown of thorns, after Murillo (10), <i>artist's proof before all letters, with the etching</i>	2	2
do.	428	The Infant Saviour sleeping; after Van Dyck (11), <i>artist's proof before all letters, with a curious impression of the etching before the margin of the plate was cleaned</i>	2	2
isbury	429	THE INFANT SAVIOUR SLEEPING, after GUIDO, A VERY CURIOUS ETCHING, UNDESCRIBED. <i>No further work was done to the plate, with which Strange was dissatisfied, and destroyed it</i>	1	10
Col	430	Mary embracing Christ, after Guercino (12), <i>brilliant impression, with the first state of the inscription</i>	1	1
isbury	431	MARY MAGDALEN WITH THE ALABASTER BOX, after GUIDO (16), <i>artist's proof before all letters; with the etching</i>	2	11
Adams	432	MARY MAGDALEN WITH THE SKULL, after GUIDO (17), ARTIST'S PROOF BEFORE ALL LETTERS, <i>with large margin, PROBABLY UNIQUE</i>	1	15-10
Col	433	MARY MAGDALEN, after CORREGGIO (18), ARTIST'S PROOF BEFORE ALL LETTERS	1	6
isbury	434	Laomedon King of Troy detected by Neptune and Apollo, after Salvator Rosa (19), <i>unfinished artist's proof</i>	1	2
Adams	435	THE DEATH OF DIDO, after GUERCINO (20), ARTIST'S PROOF BEFORE ALL LETTERS	1	3 12 6
Graves	436	The Finding of Romulus and Remus, after Cortona (21), <i>artist's proof before all letters, having the marks of the graver in the margin; with the etching</i>	2	2 10
Holloway	437	CLEOPATRA, after GUIDO (23), ARTIST'S PROOF BEFORE ALL LETTERS	1	14 5

- 1/14 . 438 Belisarius, after Salvator Rosa (25),
*very curious impression of the etching, and a fine impression
 with the inscription* 2
- // // . 439 VENUS, after TITIAN (27),
 BRILLIANT ARTIST'S PROOF, *with the marks of the graver in
 the margin* 1
- 27 . 440 THE SAME (27),
 FINISHED PROOF BEFORE ALL LETTERS; *from Count Fries'
 Collection* 1
- 10 . 441 VENUS AND ADONIS, after TITIAN (29),
 ARTIST'S PROOF, *with the shafts of the arrows white, and
 before additional work on the hair of Venus* 1
- 18 . 442 THE SAME (29),
 ANOTHER ARTIST'S PROOF, *more worked upon* 1
- 99 . 443 THE SAME (29),
 FINISHED PROOF *before all letters* 1
- 2 . 444 Venus attired by the Graces, after Guido (30),
fine impression, with the inscription and the number 1
 * * * "No earlier proof known."
- 4 . 445 CUPID, after VAN LOO (33),
 ARTIST'S PROOF, *with the marks of the graver in the margins,*
 CONSIDERED TO BE UNIQUE 1
- 5 . 446 The Judgment of Hercules, after N. Poussin (34),
pure etching, considered to be unique 1
- 7 . 447 The same (34),
 ARTIST'S PROOF, *with the marks of the graver in the margins* 1
- 29 . 448 DANAE, after TITIAN (35)
 ARTIST'S PROOF, *with the marks of the graver in the margins;
 from Count Fries' Collection* 1
- 2 . 449 Illustrations of Stuart's Athens:
 Lips (36),
 Zephyr (37) 2

ady.	450	JUSTICE, after RAFFAELLE (38), ARTIST'S PROOF, <i>with the marks of the graver in the margin</i>	1	6 10
to	451	MEEKNESS, after RAFFAELLE (39), ARTIST'S PROOF, <i>with the marks of the graver in the margin</i>	1	10 10
to	452	FORTUNE, after GUIDO (41), ARTIST'S PROOF, <i>before the cross lines on the globe</i>	1	11 11
ol	453	THE SAME (41), PROOF BEFORE ALL LETTERS, <i>with the marks of the graver in the margin</i>	1	9
l	454	THE HORN BOOK, after SCHIDONE (42), ARTIST'S PROOF, <i>before the cross lines in the Horn Book</i>	1	12 12
to	455	THE SAME (42), <i>proof before all letters</i>	1	10 10
us	456	The Stag Hunt (44) <i>artist's proof, before the date</i>	1	1
the	457	CHARLES I. AND THE MARQUIS OF HAMILTON, after VAN DYCK (45), <i>pure etching</i>	1	3
lony.	458	THE SAME (45), PROOF BEFORE ALL LETTERS	1	30 10
ol	459	CHARLES I. IN HIS ROBES, after VAN DYCK (46), ARTIST'S PROOF, WITH ENTIRE MARGIN, <i>considered by Mr. Palmer to be the finest known</i>	1	36
lony.	460	THE SAME (46), <i>fine impression, with the inscription</i>	1	4 4
ol	461	Charles I, after Van Dyck (47), small circular medallion, <i>proof before all letters, supposed to be unique</i>	1	2 3
lony.	462	HENRIETTA MARIA, WIFE OF CHARLES I, WITH HER CHILDREN, after VAN DYCK (48), <i>pure etching</i>	1	11

- 5 . 463 HENRIETTA MARIA, WIFE OF CHARLES I, WITH HER CHILDREN,
after VAN DYCK (58), *Col*
BRILLIANT UNFINISHED ARTIST'S PROOF, *before the jewel on*
the table, and before the cross-hatching or lights in the
clouds; with entire margin 1
- 5 . 464 THE SAME (48),
ARTIST'S PROOF *before the jewel on the table* 1 *d^o*
- 3 3 . 465 THE SAME (48),
PROOF WITH THE JEWEL, *before all letters, with entire margin* 1 *grave*
- 5 . 466 The Children of Charles I, after Van Dyck (49),
fine selected impression with the inscription 1
* * No proof before letters was taken from the plate.
- 14 . 467 The Apotheosis of the English Princes, after West (50),
artist's proof, with entire margin 1
- 5 . 468 Sappho, after Carlo Dolce (53),
before Eques, and with the date 1775, which was afterwards
altered to 1787, "probably unique," with entire margin 1 *Col*
* * No impression is known before the inscription.
- 6 . 469 The same (53),
with Eques, and the date 1787 1 *Ros*
- 1 3 . 470 Thomas Wentworth, Earl of Strafford, after Van Dyck (57),
artist's proof before all letters, on india paper 1 *Ca*
- 2 . 471 William Hamilton of Bangor (59),
proof before all letters. 1
Book Plate of Andrew Lumsden, Brother of Lady Strange 2
- 29 . 472 A. COLLECTION OF HISTORICAL PRINTS, ENGRAVED FROM
PICTURES BY THE MOST CELEBRATED PAINTERS, BY SIR
ROBERT STRANGE, FOLIO, HALF BOUND RUSSIA
A VERY FINE COPY 1

WILLE (JEAN GEORGES).

(Continued from page 38).

- Wilsby* 473 LA LISEUSE (62),
ARTIST'S PROOF, *undescribed; of great clearness and brilliancy; before the marbled work was added to the frame of the window, and before the number* 1 *1 15*
- d'* 474 THE SAME (62),
BRILLIANT FINISHED PROOF 1 *3 19*
- Little* 475 THE SAME (62),
finished impression with the inscription 1 *6*
- Col* 476 LA MÉNAGÈRE HOLLANDAISE (63),
MOST BEAUTIFUL ARTIST'S PROOF, *undescribed; of great delicacy. The woman's face is extremely clear and brilliant, and the whole plate very delicately worked; the line round the window frame being white* 1 *6*
- Houda* 477 The same (63),
ANOTHER BRILLIANT ARTIST'S PROOF, *the plate more worked over, an impression of great transparency and brightness; before the number* 1 *4 4*
- Col* 478 THE SAME (63),
BRILLIANT PROOF, *before the number* 1 *4 10*
- Canet* 479 THE SAME (63),
BRILLIANT PROOF, *with the number, but before painter's or engraver's names* 1 *4 6*
- Mues* 480 LA TRICOTEUSE HOLLANDAISE (64),
ARTIST'S PROOF, *undescribed; before the window frame was marbled, and before the arms and the number* 1 *10 17 6*
- d'* 481 THE SAME (64),
BRILLIANT PROOF *with the arms; before painter's or engraver's names* 1 *7 5*
- Little* 482 THE SAME (64),
fine impression with the inscription 1 *1 4*

483 L'OBSERVATEUR DISTRAIT (65),

ARTIST'S PROOF, *undescribed; before the pattern on the cloth on the table was made out; the whole frame of the window quite light, the line at the right hand side and at the top being white. The margin at the bottom somewhat cut, but the upper part of the slight etching is in the right hand corner*

1

484 THE SAME (65),

ANOTHER ARTIST'S PROOF, *undescribed; before the shadows throughout at the back and under the arch of the window, at the side, and under the lower sill, were darkened; with the slight etching in the right hand corner of the lower margin, and the few cross lines etched close to the plate mark in the right hand corner of the upper margin; before the number or the arms*

1

485 THE SAME (65),

BRILLIANT PROOF. *The background finished, and the shadows under and around the sill of the window added; before the number or the arms*

1

486 THE SAME (65),

BRILLIANT PROOF, *with the arms and the number, but before the painter's or engraver's names. Presentation copy from the engraver; underwritten in the bottom margin—"A Monsieur Vivares de la part de son très: h: serv: Wille."*

1

487 LE PETIT PHYSICIEN (66),

ARTIST'S PROOF *before any letters, and before the arms*

1

488 THE SAME (66),

ANOTHER PROOF *in the same state*

1

489 THE SAME (66),

ANOTHER PROOF *in the same state*

1

490 THE SAME (66),

BRILLIANT PROOF, *with the arms, but before any letters*

1

dwell	491	LA CUISINIÈRE HOLLANDAISE (67), ARTIST'S PROOF BEFORE ANY LETTERS, <i>the arms slightly etched, and unfinished</i>	1	5	
d°	492	LA GAZETIÈRE HOLLANDAISE, D'APRÈS TERBURG (68), ARTIST'S PROOF, <i>before the arms, and before the window frame was marbled</i>	1	4	
Libary	493	THE SAME (68), BRILLIANT PROOF <i>with the arms etched in, but before all letters</i>	1	3	3
d°	494	LA PETITE ÉCOLIÈRE, D'APRÈS SCHENAU (69), ARTIST'S PROOF, <i>before the arms, and before the frame was marbled</i>	1	2	2
Col	495	THE SAME (68), BRILLIANT PROOF <i>with the arms, but before all letters</i>	1	2	10
dwell	496	LA MAÎTRESSE D'ÉCOLE, D'APRÈS P. A. WILLE (70), ARTIST'S PROOF <i>before the arms, and before all letters</i>	1	3	3
Libary	497	LA BONNE FEMME DE NORMANDIE, D'APRÈS P. A. WILLE (71), PROOF WITH THE ARMS, <i>but before all letters, with large margin</i>	1	2	7
Little	498	THE SAME (71), ANOTHER PROOF, <i>in the same state, but with smaller margin</i>	1	1	10
Graves	499	SŒUR DE LA FEMME DE NORMANDIE, D'APRÈS P. A. WILLE (72), PROOF BEFORE ALL LETTERS, <i>and before the number</i>	1	2	3
	500	THE SAME (72), FINE PROOF <i>before letters</i>	1		
dwell	501	LE PHILOSOPHE DU TEMPS PASSÉ, D'APRÈS P. A. WILLE (73), ARTIST'S PROOF, <i>before all letters and before the circle for the arms</i>	1	1	
Little	502	THE SAME (73), FINE PROOF, <i>with the circle, and the first inscription, "Philosophe du Temps passé," but before the arms</i>	1		5

- 1/5 . 503 REITRES ET LANSQUENETS, d'après Parrocel (74—86),
a series of twelve Studies of Soldiers 12 *Giuse*
- 5 . 504 PIERRE DE TENCIN, CARDINAL, d'après Parrocel (109),
artist's proof before all letters, with the arms slightly indicated 1 *- Col*
- 7/5 . 505 MAURICE DE SAXE, MARÉCHAL DE FRANCE, d'après Rigaud (121),
proof before letters, with the marks of the graver in the margin 1 *Dual*
- 2 . 506 CHARLES COMTE D'AUMALE, d'après Chevalier (123),
artist's proof before any letters, the arms slightly etched, with the marks of the graver in the margin 1 *d°*
- 1/13 . 507 LOUIS PHELYPEAUX, COMTE DE SAINT FLORENTIN, d'après Tocqué (124),
fine impression, with the inscription, but with the first state of the arms, and before the addition of "Ministre" 1 *d°*
- 2/9 . 508 MARQUIS DE MARIGNY, d'après Tocqué (125),
PROOF BEFORE ANY LETTERS, WITH THE ARMS 1 *d° Col*
- 3/10 . 509 JEAN DE BOULLONGNE, d'après Rigaud (126),
proof before all letters 1 *-*
- 3/10 . 510 JEAN BAPTISTE MASSÉ, d'après Tocqué (130),
artist's proof before all letters, with large margin 1 *Redu*
- 1/16 . 511 ELISABETH DE GOUY, FEMME DE H. RIGAUD, d'après Rigaud (145),
artist's proof before all letters, with the inscription and the painter's and engraver's names neatly written in by Wille; large margin 1 *Dual*
- 1/13 . 512 F. Berregard, d'après Tocqué (164),
artist's proof, the medallion only, impression, with the allegorical subjects added,
Jean de Crillon, Archeveque de Narbonne (111),
proof before letters 3 *Chen*

WOOLLETT (WILLIAM).

(Continued from page 42.)

Col	513	Morning, after Swanevelt (33), <i>pure etching</i>	1	/
d.	514	The same (33), <i>another impression of the etching, slightly worked upon</i>	1	/
d.	515	The same (33), <i>artist's proof, before the sky was finished</i>	1	2
d.	516	The same (33), <i>very fine proof, not quite finished, before the sky was altered</i>	1	2
d.	517	The same (33), <i>beautiful proof, not quite finished, before painter's or engraver's names, and with the marks of the graver in the lower margin</i>	1	2
d.	518	Evening, after Swanevelt (34), <i>pure etching</i>	1	/
ibuy	519	The same (34), <i>artist's proof, not quite finished</i>	1	5
Col	520	The same (34), <i>beautiful proof before painter's or engraver's names</i>	1	5
ibuy	521	LANDSCAPE, FIGURES IN A FOREST, after Poussin (35), <i>pure etching</i>	1	7
enut	522	THE SAME (35), <i>artist's proof before letters</i>	1	8/10
hle	523	THE SAME (35), <i>very fine impression with the inscription, Mary Boydell's impression</i>	1	10
ibuy	524	THE MAID OF THE MILL, after Richards (37), <i>pure etching. Miss Boydell's impression</i>	1	5

- 113 525 THE MAID OF THE MILL, after Richards, (37),
 VERY FINE ARTIST'S PROOF, *before the painter's or engraver's
 names were etched in, and with the marks of the graver in
 the lower margin* 1 *Edm*
- 15- 526 THE SAME (37),
 FINE PROOF *before letters, with the painter's and engraver's
 names etched in* 1 *d*
- 376 527 THE FIRST PREMIUM LANDSCAPE, after Smith of Chichester,
 (38),
 BRILLIANT ARTIST'S PROOF, *before the sky was quite finished* 1 *d*
- 4 528 THE SAME (38),
 ANOTHER ARTIST'S PROOF, *equally fine, slightly more worked
 upon* 1 *C*
- 10 529 THE SAME (38),
 BEAUTIFUL PROOF BEFORE ALL LETTERS, *before the high
 lights in the sky were slightly more worked over, also before
 slight additional work on the bushes and on the old man's
 face, by the donkey on the brow on the left* 1 *d*
- 10 530 THE SAME (38),
 VERY FINE PROOF BEFORE ANY LETTERS, *and before
 painter's and engraver's names* 1 *a*
- 10 531 THE SAME (38),
finished impression, with the inscription 1 *Les*
- 1 532 THE SECOND PREMIUM LANDSCAPE, after Smith of Chichester,
 (39),
pure etching; from the Esdaile Collection 1 *- C*
- 6 533 THE SAME (39),
 ARTIST'S PROOF, VERY FINE. *Mary Boydell's impression;
 considered to be UNIQUE* 1 *Gr*
- 8 534 THE SAME (39),
 ANOTHER ARTIST'S PROOF, EQUALLY FINE; *the shadows on
 the trees slightly more darkened; before the painter's and
 engraver's names were etched in, and before all letters;
 with the marks of the graver in the margin* 1 *- C*

535	THE SAME (39), <i>finished impression, with the inscription</i>	1	3 10.
536	THE RURAL COT, after Smith of Chichester (40), <i>pure etching</i>	1	15.
537	THE SAME (40), <i>artist's proof, unfinished</i>	1	1.
538	THE SAME (40), PROOF, with the painter's and engraver's names and the address etched in	1	2 15.
539	THE APPLE GATHERERS (41), <i>pure etching</i>	1	1.
540	THE SAME (41), PROOF, with the painter's and engraver's names etched in	1	3 3.

(The works of Woollett are continued at page 61).

£608-1-0

FIFTH DAY'S SALE.

THE WORKS OF SIR DAVID WILKIE.

LOT

- | | | | |
|-------|-----|---|-------------|
| 3 1/4 | 541 | The Blind Fiddler, by J. Burnet,
<i>proof with open letters, and before the lines on the boy's hat</i> | 1 Col |
| 4 1/2 | 542 | The Village Politicians, by Raimbach,
<i>fine open letter presentation proof</i> | 1 J. Burnet |
| 6 7/6 | 543 | The Rent Day, by Raimbach,
<i>fine open letter proof, with presentation in Wilkie's handwriting</i> | 1 do |
| 1 1/2 | 544 | Blind Man's Buff, by Raimbach,
<i>proof with open letters, on india paper</i> | 1 do |
| 11 | 545 | The Letter of Introduction, by Burnet,
<i>open letter proof on india paper</i> | 1 J. Burnet |
| 16 | 546 | The Piper, by E. Smith,
<i>open letter proof on india paper</i> | 1 |
| 2 | 547 | The Reading of the Will, by Burnet,
<i>brilliant proof before letters, on india paper</i> | 1 Col |
| 17 | 548 | The Errand Boy, by Raimbach,
<i>open letter proof on india paper</i> | 1 J. Burnet |
| 4 | 549 | The Distraining for Rent, by Raimbach,
<i>open letter proof on india paper</i> | 1 Col |
| 1 1/2 | 550 | Alfred in the Neatherd's Cottage, by Mitchell,
<i>proof before letters, on india paper</i> | 1 J. Burnet |

<i>Little</i>	551	Guess my Name, by E. Smith, <i>open letter proof on india paper</i>	1	17
<i>Honor</i>	552	Digging for Rats, by Mitchell, <i>proof before letters on india paper</i>	1	1
<i>d.</i>	553	The Village Festival, by Finden, <i>artist's proof before any letters on india paper</i>	1	15
<i>Ginsbury</i>	554	Chelsea Pensioners reading the Gazette of the Battle of Waterloo, by Burnet, <i>proof before letters on india paper,</i> <i>with the Etching and Key</i>	3	14
<i>d.</i>	555	Greenwich Pensioners commemorating the Battle of Trafalgar, painted and engraved by Burnet, <i>proof before letters on india paper</i> <i>with the Etching</i>	2	10
<i>d.</i>	556	The Clubbists, by Raddon, The New Coat, by Warren, <i>proofs before letters on india paper</i>	2	11
<i>Col</i>	557	The Penny Wedding, by Stewart, <i>proof before letters on india paper</i>	1	11
<i>Honor</i>	558	The Spanish Mother, by Raimbach, <i>proof before letters on india paper</i>	1	6
<i>Little</i>	559	The Village Recruits, by Fox, <i>first proof before letters, on india paper</i>	1	1

SUYDERHOEF (JONAS),

<i>Col</i>	560	THE PLENIPOTENTIARIES AT THE TREATY OF MUNSTER, after TERBURG, MAGNIFICENT IMPRESSION, <i>in perfect condition</i>	1	29 10
<i>Clidwell</i>	561	Three Soldiers Quarrelling, after Terburg, <i>first state, before the verses and the address</i>	1	2 0

- 5- 562 Interior, with peasants quarrelling, after Ostade,
proof before the address of De Jonghe

1 *Duval*

TARDIEU (ALEXANDER).

- 563 The Communion of St. Jerome, after Domenichino,
proof before letters on india paper

1

TOSCHI (PIETRO).

- 20 564 CHRIST BEARING HIS CROSS, called Lo Spasimo di Sicilia,
after RAFFAELLE,
FIRST PROOF ON INDIA PAPER BEFORE LETTERS, AND
BEFORE THE INITIALS ON THE FLAG

Graves

1

- 52 565 THE DESCENT FROM THE CROSS, after D. DI VOLTEBRA,
BRILLIANT ARTIST'S PROOF on india paper with white square
space at the top corner of the cross, on which is stamped
"Pa^a Toschi;" and with the marks of the graver in the
margins

Agnew

1

- 5- 566 THE SAME,
BRILLIANT PROOF ON INDIA PAPER BEFORE ALL LETTERS,
also with the white square space; with autograph presenta-
tion in Toschi's handwriting to Luigi Bardi

Ginsbury

1

- 41 567 THE SAME,
BRILLIANT PROOF ON INDIA PAPER, before all letters, with
small round white space at the top corner of the cross;
with the marks of the graver in the margin

Grandy

1

TURNER (J. M. W.)

ENGRAVINGS AFTER.

- 26 568 Straits of Dover, by W. Miller,
fine engraver's proof

1 *Col*

- 9 569 The Bass Rock, by W. Miller,
choice engraver's proof, extremely rare

1 *Agnew*

<i>Musdy.</i>	570	Heidelberg, by <i>Prior</i> , <i>fine artist's proof</i>	1	17	1
<i>d.</i>	571	The Great Canal, Venice, by <i>W. Miller</i> , <i>choice proof, in the earliest state, very rare</i>	1	14	
<i>Spec.</i>	572	Carthage, Dido and Æneas going to the Chase, by <i>W. R. Smith</i> , <i>engraver's proof, private plate</i>	1	31	
<i>d.</i>	573	Mercury and Argus, by <i>Willmore</i> , <i>choice artist's proof</i>	1	12	12
<i>d.</i>	574	Mercury and Herse, by <i>J. Cousin</i> , <i>first proof, private plate, signed by Turner</i>	1	26	
<i>d.</i>	575	Crossing the Brook, by <i>Brandard</i> , <i>choice engraver's proof, private plate</i>	1	21	
<i>d.</i>	576	Caligula's Bridge, by <i>E. Goodall</i> , <i>engraver's proof in the earliest state, private plate, extremely rare</i>	1	31	

VELDE (ADRIAN VAN DE).

<i>Visberg.</i>	577	The Set of Cows and Sheep (11—15), <i>very fine impressions, with good margins</i>	5	1	13
<i>Vislos.</i>	578	The same (11—15), <i>another set, equally fine</i>	5	2	4

VISSCHER (CORNELIUS).

The Numbers according to Smith's Catalogue.

<i>Col.</i>	579	THE PANCAKE WOMAN, after his own design (42), <i>FINE PROOF before the address of De Jonghe</i>	1	10	
<i>Spec.</i>	580	THE RAT KILLER, after his own design (43), <i>BRILLIANT PROOF BEFORE THE INSCRIPTION</i>	1	17	
<i>Holroyd.</i>	581	INTERIOR, CALLED THE SKATERS, after <i>OSTADE</i> (79), <i>FINE PROOF BEFORE ANY LETTERS</i>	1	5	5

- 8-13- 582 THE TRAVELLING MUSICIANS, after OSTADE (80),
VERY FINE, before the address of De Jonghe 1 Col

- 24 583 THE SAME (80),
MOST BRILLIANT IMPRESSION in the same state, with large margin 1 Agnes

- 11 584 OLD MAN AND WOMAN, after OSTADE (82),
BRILLIANT IMPRESSION IN THE FIRST STATE, before the
"et" between pinxit and exaud; with good margin 1 Col

VISSCHER (JOHN).

- 8 0 585 INTERIOR WITH PEASANTS DANCING, called THE BALL, after
BERGHEM,
MOST BRILLIANT PROOF BEFORE ANY LETTERS, with good margin 1 11
T-15 0 0

VIVARES (FRANCIS).

- 2 2 586 Morning, with the Painter's own Portrait introduced, after
Claude,
artist's proof before all letters, on india paper 1 Graves

VLIET (JOHN GEORGE VAN).

- 2 0 587 St. Jerome kneeling in prayer, holding a crucifix, after
Rembrandt,
brilliant impression 1 Taffer

VORSTERMAN (LUCAS).

- 8 588 The Descent from the Cross, after Rubens,
first state, before the address 1 Holloer

- 18 589 The Satyr and Traveller, after Jordaens,
very fine old impression 1 Taffer

WATT (J. H.)

- 6 15- 590 HIGHLAND DROVERS, after LANDSEER,
proof before letters on india paper; published by Henry Graves 1 Agnes

WOOLLETT (WILLIAM).

(Continued from page 55).

usbury	591	THE HAYMAKERS, after Smith of Chichester (42) <i>pure etching; from the Baker and Elsdale Collections</i>	1	5-
Col	592	THE SAME (42), ARTIST'S PROOF, <i>not quite finished, before painter's and engraver's names; with the marks of the graver in the margin</i>	1	2
Davis	593	THE SAME (42), PROOF <i>with the painter's and engraver's names etched in</i>	1	2
usbury	594	THE MERRY VILLAGERS, after Jones (44), <i>pure etching</i>	1	5-
Col	595	THE SAME (44), VERY CURIOUS ARTIST'S PROOF, <i>slightly touched on by the artist; with the shell in the centre at the foot, and with marks of the graver in the margin</i>	1	3
d.	596	THE SAME (44), BEAUTIFUL PROOF, <i>before the painter's and engraver's names were etched in</i>	1	3
d.	597	THE SAME (44), PROOF, <i>with the painter's and engraver's names engraved in the corners</i>	1	2
usbury	598	LES AGRÉMENTS DE L'ÉTÉ, after Pillement (45), <i>unfinished artist's proof</i>	1	11
Lee	599	THE SAME (45), <i>finished impression with the letters, and the first address of Leviez</i>	1	1
usbury	600	THE SPANISH POINTER, after Stubbs (46), <i>pure etching</i>	1	11

- 5-15 - 601 THE SPANISH POINTER, after Stubbs (46),
BRILLIANT PROOF BEFORE LETTERS, *with the painter's and engraver's names etched in; from Jeremiah Harman's Collection* *After* 1
- 1 " - 602 SHOOTING, I. Landscape with a water mill and two sportsmen, - *Col*
after Stubbs (47),
pure etching 1
- 2 4 - 603 THE SAME (47),
PROOF BEFORE LETTERS, *with the painter's and engraver's names etched in* *Little* 1
- 1 1 - 604 SHOOTING, II. Landscape with a large cottage to the left,
and two sportsmen, after Stubbs (48),
pure etching *Col* 1
- 3 6 - 605 The same (48),
PROOF BEFORE LETTERS, *with the painter's and engraver's names etched in* *After* 2
- 1 " - 606 SHOOTING, III. Landscape with large tree to the left, and
two sportsmen, after Stubbs (48),
pure etching *Since* 1
- 19 19 - 607 THE SAME (49),
ARTIST'S PROOF, *slightly touched by Woollett; before painter's and engraver's names, and with the marks of the graver in the margin; from Sir M. Sykes's Collection* *After* 1
- 5-10 - 608 THE SAME (49),
FINISHED PROOF BEFORE LETTERS, *with the painter's and engraver's names etched in* *do* 1
- 5 " - 609 SHOOTING, IV. Woody Landscape, with two sportsmen examining the game, after Stubbs (50),
pure etching *Since* 1

J. M. S.	610	THE SAME (50), ARTIST'S PROOF, <i>not quite finished; before painter's and engraver's names, and with the marks of the graver in the margin</i>	1	1
J. M. S.	611	THE SAME (50), PROOF BEFORE LETTERS, <i>with the painter's and engraver's names etched in</i>	1	7 15
J. M. S.	612	View of the Royal Dockyard at Deptford, after Paton and Mortimer (53), <i>pure etching</i>	1	12
J. M. S.	613	The same (53), <i>artist's proof, not quite finished, with slight etchings of heads, and the marks of the graver in the margin; from Sir M. Sykes's Collection</i>	1	3
J. M. S.	614	The same (53), <i>finished impression with the inscription</i>	1	1 13
J. M. S.	615	View of Snowdon, after Wilson (54), <i>beautiful artist's proof not quite finished</i>	1	1 1
J. M. S.	616	The same (54), VERY FINE ARTIST'S PROOF, <i>before the birds in the sky and before the painter's and engraver's names; these and "A View of Snowdown" being neatly written in the lower margin</i>	1	3
J. M. S.	617	The same (54), <i>finished proof, with the letters, but before the address of Boydell</i>	1	2
J. M. S.	618	Ruins in Kew Gardens, North side, after Kirby (55), <i>pure etching</i> <i>artist's proof not quite finished</i>	2	2 15
J. M. S.	619	The same (55), <i>proof before any letters and before painter's and engraver's names</i>	1	2

- 3 . 620 Ruins in Kew Gardens, South side, after Kirby (55a), *Col*
pure etching
artist's proof. The shadows in the foreground which were
subsequently added, drawn in indian ink by Woollett 2
- 3 . 621 The same (55a), *do.*
curious artist's proof before the sky was finished
another artist's proof, with the sky finished, but before any
letters 2
- 2 5- 622 COOK'S VOYAGES. View in the Island of Tanna, after Hodges *do.*
(56),
pure etching
brilliant proof before letters, with painter's and engraver's
names etched in 2
- 5- 623 THE SAME. The Fleet of Otaheite (57), *Ginsbury*
proof before letters, with the painter's and engraver's names
etched in 1
- 3 . 624 THE SAME. A Human Sacrifice in Otaheite (58), *Col*
pure etching
artist's proof, not quite finished, with " W. Woollett aqua
fortis fecit," slightly etched in right hand corner, tinted by
Webber 2
- 2 5- 625 THE SAME (58), *do.*
artist's proof, with drawing in pencil by Woollett on Capt.
Cook's face of an alteration subsequently made, the etching
of Woollett's name altered to " W. Woollett Sculp."
another artist's proof, with Capt. Cook's face finished; un-
derwritten in Woollett's handwriting, " Presented to Wm.
Ayton, Esq" by his obliged humble Serv^t W^m Woollett."
From Baker's Collection 2
- 1 12 - 626 THE SAME. Monument in Easter Island, a skeleton under the *do.*
rocks (59),
pure etching
proof before letters, with painter's and engraver's names etched
in 2

- Quincy* 627 THE SAME. A Toupapow, with a corpse on it (60),
proof before letters, with the painter's and engraver's names
etched in 1 9
Another similar Scene, proof before inscription, with "No. 5"
in right hand corner 1
- Col* 628 THE SAME. Another similar Scene, Figures bathing, not men-
tioned by Nagler,
pure etching 1 5
artist's proof before any letters, before painter's and engraver's
names 2
- Little* 629 The Valley of Lauterbrun, after a drawing by Wm. Pars (61),
artist's proof, from which the finished impressions were en-
graved. The description in French and English, and the
names, date, and address written in form, in the lower mar-
gin, for engraving 1 12
- Lines* 630 The Devil's Bridge in the Canton of Uri, after a drawing by
Wm. Pars (62),
artist's proof, unfinished 1 P
- Little* 631 The same (62),
artist's proof, with the inscription in French and English
neatly written by Woollett for the engraving 1 13
- Col* 632 The Great Frozen Valley near Chamouny, after a drawing by
Wm. Pars (64),
artist's proof, not quite finished, touched upon by Woollett;
on the back is a memorandum written by Mr. White, that
he procured it direct from the portfolio of Woollett 3 10
- Ld.* 633 The same (64),
THE ORIGINAL DRAWING by William Pars 1 5
- Quincy* 634 The Valley of Chamouny, after a drawing by Wm. Pars (65),
very fine artist's proof before any letters 13
- Ld.* 635 The same (65),
artist's proof before any letters; the description in the
margin neatly written by Woollett for the engraving 1 6

2/2

- 636 The Storm, after Louthembourg, etched by S. Smith; the figures engraved by Woollett,
very fine proof before letters. Louthembourg's and Smith's names with the date 1777, etched in the corners; Woollett having written in the centre of the margin, "The figures engraved by Wm. Woollett"

Gandy

1

10

- 637 View on a Sea Coast after a Storm, with blank space left for a group of figures, after Louthembourg,
unfinished proof, in the state it was left by Woollett at his death

Pines

1

1/5

- 638 Landscape with a flock of sheep on the left, after Ruisdael,
beautiful unfinished proof, in the state it was left by Woollett at his death

Col

1

DRAWINGS.

5

- 639 Interior with a Soldier and a Lady, after TERBURG,
 HIGHLY FINISHED DRAWING IN INDIAN INK; *from which the engraving in the Musée Français was taken*

No.

1

13

- 640 Venus at the Bath, and a Profile Head of a Female, by BARTOLOZZI; Study of a Hand, by Cipriani, *in red and black chalk*

Woods

3

2/10

- 641 An Army crossing a Bridge, *in sepia*,
 FINE DRAWING BY DEWINT

Col.

1

6

- 642 An Italian Castle, with peasants travelling on a road, *in sepia*,
 AN EQUALLY FINE DRAWING BY DEWINT

No.

1

1/6

- 643 View of an Iron Mine,
a drawing in colours by LOUTHERBOURG

Hogarth

1

1/1

- 644 Ruins of Nineveh,
a sketch in colours by JOHN MARTIN

Giosb

1

1/6

- 645 Study of Houses at St. Alban's,
a charming drawing in pencil by W. MULREADY, 1804

Lime

1

Wesbury	646	Ships in Harbour, with boats and figures, A BEAUTIFUL DRAWING IN COLOURS BY S. OWEN	1	77
Col	647	A Calm on the English Coast, A VERY FINE SPIRITED DRAWING IN COLOURS BY S. OWEN	1	4
d ^o	648	Men of War in Dock, a most spirited sketch in bistre and indian ink, by PROUT	1	5
d ^o	649	FISHING BOATS ON A BEACH, with a fisherman and two women in the foreground, AN EXQUISITE DRAWING IN COLOURS BY PROUT	1	10
d ^o	650	SMITHFIELD MARKET, a large drawing in colours by ROWLANDSON, with numerous groups of figures and cattle	1	10
d ^o	651	GREENWICH FAIR, with Richardson's Booth, a similar drawing in colours by ROWLANDSON	1	66
Wesley	652	An Illustration to the British Poets, a drawing in colours by RYLEY	1	113
Wesley	653	The Vision, a subject from a Fairy Tale, A BEAUTIFUL DRAWING IN COLOURS BY WESTALL	1	13

PORTFOLIOS.

Harro.	654	Two Portfolios, half bound green morocco, with flaps, 31 inches by 26	2	2
Col	655	Two similar Portfolios	2	2
Pinis	656	Two similar Portfolios	2	14
Russell	657	A large Portfolio, with handles, 43 inches by 30	1	
	658	A large Portfolio, with leaves, half bound russia, 40 inches by 27	1	

2 14 6	659	A large Portfolio, grand eagle, half bound russia, cloth sides, with 48 leaves of stout boards, 40 inches by 30	1	Purson
4 13	660	The companion Portfolio, similar in every respect	1	Gisbourn
1 16	661	A large Atlas Folio, half bound russia, back and sides, with linen flaps, 52 inches by 36	1	Graves
" "	662	A large Portfolio, with leaves, half bound morocco, linen flaps, 40 inches by 27	1	Purson
2 16	663	A Portfolio, half bound russia, with 50 stout leaves, and linen flaps, 30 inches by 23, lettered "REMBRANDT"	1	Gisbourn
3	664	A similar Portfolio, lettered "DUTCH AND FLEMISH"	1	Purson
3	665	A similar Portfolio, also lettered "DUTCH AND FLEMISH"	1	Graves
2 12	666	A Portfolio, half bound green morocco, with 36 stout leaves, 31 inches by 24	1	"d"
2 16	667	A similar Portfolio, with 30 leaves	1	Purson
2 18	668	A similar Portfolio, also with 30 leaves	1	Graves
	669	Four Portfolios, various	4	
	670			
	671			

£702.17.0

PRINT-CASES.

- 672 A CAPITAL PRINT-CASE OF THE FINEST SPANISH MAHOGANY, with plate glass doors, fitted with shelves, and with Bramah's patent lock; of SEDDON'S BEST MANUFACTURE, 5 ft. 6 in. high, 2 ft. 5 in. deep, and 3 ft. wide 1
- 673 A CAPITAL PRINT-CASE OF THE VERY FINEST SPANISH MAHOGANY, with double doors fitted with plate glass panels in front; it has five mahogany fronted shelves, and measures 4 ft. 1 in. high, 5 ft. 6 in. wide, and 4 ft. 2 in. deep, with patent Bramah lock 1

END OF THE SALE.

Total amount of Sale,
£6080.14.6.

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